बालसरस्वत्यपराख्य-राजगुरु-श्रीमदन-विरचिता

धारापुरी-भूषणभूत-भारतीभवन-शिलाफलकोत्कीर्णा

पारिजातमञ्जरीत्यपराख्या
विजयश्रीर्नाम नाटिका

दीक्षितकुलोत्पन्नेन श्रीकाशिनाथात्मजेन श्रीसदानन्देन
स्वरचितपरिमलामोदाख्यटीकयोद्भासिता पुनर्मुद्रिता
प्रकाशिता च ।

PĀRIJĀTA-MAÑJARĪ *alias* VIJAYAŚRĪ
BY
RĀJA-GURU MADANA *alias* BĀLA-SARASVATĪ

Re-edited and published by
S. K. DIKSHIT
with his own Sanskrit Commentary "*Parimalāmoda*"

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मूल्यं पञ्च रूप्यकाणि । क्रिस्ताब्दः १९६३.

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Rs. 5/-] [1963

This work
is respectfully dedicated to
the late Mr. K. K. Lele
Director of Education, Dhar,
who discovered the inscribed stone-slab,
and whose estampages thereof helped me
in correcting the earlier texts,
as a token of the gratitude
of scholars of the posterity
who cannot forget his pioneering work
in Archaeology.

S. K. DIKSHIT.

PREFACE

This four-act Sanskrit play (Naṭikā), that is being re-edited here, was discovered in 1902, by Mr. K. K. Lele, then Superintendent of Education in Dhar State. It was first edited by Prof. Dr. E. Hultzsch, in the Epigraphia Indica, Volume VIII, p. 95 f., from the two excellent inked estampages, that were made available to him by Mr. Cousins.

"Being convinced that the little drama, though incomplete, will be of interest to all lovers of Sanskrit literature, and that it will be a useful text-book for University lectures and examinations", Dr. Hultzsch "decided to have it reprinted in a book-form", and published it through the Nirnaya Sagar Press, Bombay, in 1906. Unfortunately, however, no Indian University has so far taken advantage of its publication and included it among the text-books for any examination, when it really deserved to be. Dr. Hultzsch's text was accompanied by a short learned preface, a Sanskrit rendering (*Saṁskṛita-chchhāyā*) of the original Prakrit passages,[1] and above all a learned Sanskrit commentary of Mr. M. Lakshman Sastri of St. Peter's College, Tanjore.

This edition being out-of-print and not available even in the libraries of the Universities, Archæological Departments and Museums, a fresh edition was deemed desirable. Like Dr. Hultzsch, I also cherish the hope that some Universities will take it up as a text-book for some University examination.

In re-editing the text, I have been considerably helped by the excellent impressions of this inscription, prepared by Mr. K. K. Lele,[2] which were so kindly given to me by his nephew. This has enabled me to correct or modify the original reading of Dr. Hultzsch in a few places,—not all of which have been noted in the text. In a few others, too, I have thought it fit to differ from his text.

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1. He unfortunately calls it "Prākṛita-chchhāyā" and says that it "is not found on the original stone, but was added by myself."

2. Mr. K. K. Lele had supplied the impressions also to Dr. F. Kielhorn. (See Ep. Ind., IX, p. 103 fn.)

A word about my Sanskrit commentary. A careful perusal showed to me that Mr. Lakshmana Sastri's commentary was often too brief, and that it did not explain a number of important passages at all, or did it so altogether briefly and hence unsatisfactorily. Above all, it did not always explain the *alaṅkāras* in the poetic passages, and, sometimes it appeared to do it wrongly. On the whole, it was felt that the poet deserved a better treatment.

However, be it confessed honestly, the present author was immensely handicapped for want of any library facilities, while writing the Sanskrit commentary in this booklet. Hardly any work on Sanskrit poetics proper was available to him at the time of writing it. Despite these odds, he hopes, he has been fairly successful in his aim, which was only to give the reader a better insight into the poetic genius of the dramatist Upādhyāya Madana.

The method of writing anusvāras, almost invariably (in the place of anunāsikās of the same class as of the succeeding consonants), that is found in the inscription is retained in the text,—even as in done in Dr. Hultzsch's edition.

Finally my special thanks are due to Dr. G. B. Palsule and Prof. Arjunawadkar of Poona, for suggestions and corrections in the Sanskrit commentary.

S. K. DIKSHIT.

PĀRIJĀTA-MAÑJARĪ OR VIJAYA-ŚRĪ (A Play)

by

RĀJAGURU MADANA *alias* BĀLA-SARASVATĪ

The dramatic inscription, re-edited in this booklet, was discovered in equally dramatic circumstances, in the Sarasvatī-sadana (temple of Sarasvatī),—later turned into the Kamal Maula Mosque, of Dhar,—in November 1903. It was originally fixed in "the northern wall of the principal *mihrab* of that mosque, with writing turned inside". It is engraved, on a highly polished black stone-slab (5′8″ × 5′ in size), It contains the first two acts of a previously unknown drama of a well-known literary figure in the court of Arjunavarman, a Paramāra king of Dhar (ancient Dhārā). It is stated at the very commencement of the record that the whole drama was inscribed on two stone-slabs,—'not without difficulty'. Of these two slabs, the one, discovered, contains only the first two acts of the drama, so that it may be surmised that the other contained the last two acts of the same.[1]

The *alphabet* used here is proto-Devanāgarī of the 12th-13th century A.D., which differs little from modern Devanāgarī. Certain peculiarities like the use of the Pṛishṭhamātrā, the writing of initial *i* by three points, etc., which are found retained in this record, were discontinued in Devanāgarī not very long after its time. Other peculiarities including initial *ṛi*, initial *e* and initial *u* (of two types) may also be noted. Other letters like *th*, *s*, *r*, *bh*, *ch*, *chh*, etc. and ligatures like *ksh*, *ṇṇ*, etc. are also found to be written differently than their Nāgarī counterparts. The *language* of the record is Sanskrit or Prakrit as per requirements of the *dramatis personæ* that use it, since different characters use these languages here, as laid down by the rules of the Nāṭyaśāstra of Bharata.

1. The drama is called in the introductory portions a "Nāṭikā", which, according to Sanskrit dramaturgy, is a play of four acts. (See Sanskrit Commentary.)

The inscription is on the whole written quite accurately, though not without certain orthographical peculiarities. Its *orthography* makes it clear that the letter *v* was pronounced in those days by the people of this locality like *b*, as we find *b* never distinguished from *v*. The palatal sibilant *ś* was occasionally undistinguished from the dental sibilant *s*, i.e. the two sibilants were not pronounced in a clear-cut different manner: Thus the words *Sāradā* (l. 3), Hiraṇyakasipu (l. 7), *Kāsmīra* (l. 20), *aṁsa*, (l. 21), *Svāsena* (l. 33) etc. have the dental sibilant in the place of the palatal one. Instead of using the lingual sibilant, or alternately the *Upadhmānīya*, etc. as the case may be, only a *visarga* is occasionally used, as in *chatuḥpatha* (l. 3), *niḥkrāmati* (l. 58), *niḥkrāṁtā* (l. 15, 28, 31, 39, 58, 81, 82, etc.). Occasional lapses in spelling are also noticeable in some words having doubling of conjunct consonants, which are written without doubling, where they should not have been, e.g. *ujvala* (l. 13), *datvā* (l. 13 and 21).[1]

The play is called in the record a *Nāṭikā* (l. 4) which, in Sanskrit dramaturgy, is reckoned as a four-act play, derived from Nātaka, one of the ten forms of the drama.[2] Elsewhere in the same, it is termed 'Śruti-lehya guṇorjita' (i.e. a literary eulogy to be enjoyed [rather] by the ear), though a drama is understood to be only a *dṛiśya-kāvya* (i.e., a poem to be seen). At a third place, it is termed a 'Praśasti,' i.e. a panegyric, evidently in praise of Arjunavarman. We are, however, informed that this 'new composition' of the royal preceptor (Rājaguru) Madana was actually to be enacted for the first time in the temple of Śāradā (Sarasvatī) in Dhārā, on the occasion of Vasantotsava (l. 13) (here also called Chaitra-parvan) (l. 3), performed in the wake of the victory, that the king Arjunavarman obtained over the

1. The author himself is responsible for the spelling "Tāḍaṁka" in the place of "Tāṭaṁka". He is also responsible for the use of the wrong word 'vilakshya' (twice in ll. 56–57).

2. Cf. दशरूपः—' नाटकमङ्को वीथी प्रकरणमीहामृगो डिमो भाणः।
व्यायोगसमवकारौ प्रहसनमिति नाटक-विकल्पाः ॥'
(See, 'B' Pariśishṭa to our Sanskrit commentary on l. 4).

Chaulukya contemporary of Anhilwād, Jayasiṁha by name, in the battle of the fortress of Pava (Parva-Parvata).

A dramatic turn appears to have been given to what may have been a historical fact. It is represented that Vijayaśrī (the goddess of victory) herself fell on the king Arjunavarman in the thick of the fight with that Chaulukya adversary, in the form of a garland dropping from the heaven. And lo! that garland was suddenly transformed into the form of Vijayaśrī, the daughter of the Chaulukya king. This would boil down in mundane terms to this that the daughter of Jayasiṁha, the Chaulukya ruler, Vijayaśrī by name, who had accompanied her father in his battle with the king Arjunavarman, fell in the hands of the latter at the time of the victory, he obtained over the former.

It is further represented that the Chaulukya ruler was killed in the battle. This fact may well explain his daughter's falling in the hands of his enemy; but what is surprising is the fact that the daughter falls immediately over head and ears in love with the Paramāra ruler Arjunavarman, the killer of her father according to the story of the play.[1] As is quite clear, there is no question of any such love in such events of victory. All the same, the drama represents even the king reciprocating that love in a measurable degree. And this naturally arouses the jealousy of the chief queen, Sarvakalā by name, who was the daughter of the king of Kuntala.

All this enables the poet to follow a much too familiar pattern of the development of the love-theme *a la* Mālavikāgnimitra, which served as a model also for other Sanskrit dramas like Ratnāvalī, Pratāparudrīya and others.

Unlike the author of the Mālavikāgnimitra, however, the author of the present play is anything but modest; and this has resulted in his supplying to us a number of valuable historical details, which we would have otherwise missed.

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1. Cf. Gāthā-saptaśatī, II. 18:—

‘ वन्दीअ णिहुअबन्धवविमणाइ वि पङ्कलो त्ति चोरजुआ ।
अणुराएण पलोइओ गुणेसु को मच्छरं वहइ ॥ ’

He informs us that his real name was Madana, that he was a son of Gaṅgādhara and belonged to the lineage of Gauḍa Brahmans, and that he was the preceptor of the ruler (Rājaguru). He further describes himself as the 'royal swan' (Rāja-haṁsa) of the (Gauḍas), and his work as the veritable fountain of the honey of delight to the bees in the shape of the members of the audience.[1] No doubt, the literary style of the play and especially of the verses in it is quite polished, flowery and even classical. Its theme is evolved in a very clever way. But all this ingenuity of the theme does not, in our opinion, entitle him to be rated as a first-rate dramatist, though we need not grudge him the honour of being a first-rate poet. For, not only the verses found in the drama, but also those quoted by Jalhaṇa, display his mastery over the technique of versifying as well as the flow of sentiment and the grandeur of conception.

He compares his patron, king Arjunavarman, with the latter's predecessor, the famous king Bhojadeva of Dhārā.[2] Arjunavarman, indeed, deserves to be compared in this way, in some degree, since he was himself a litterateur and a literary critic even as his predecessor Bhojadeva was in a greater measure. It is well-known that Muñja and Bhojadeva had a poet in his court, Dhanapāla by name, whom Muñja had honoured in the presence of the whole assembly as "Sarasvatī.[3] No wonder that Arjunavarman also may have followed his predecessor's example and given to Madana, perhaps already his preceptor and an influential man at his court, the title 'Bāla-Sarasvatī' (= the young goddess of learning).

Arjunavarman quotes his preceptor, Madana, either by name or as his preceptor (*upādhyāya*) no less than thrice, in his Rasika-sañjīvanī, an excellent and learned commentary on

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1. समस्त-सामाजिक-मधुव्रतानन्द-मकरन्द-प्रपा ।

2. Indeed Arjunavarman is represented as an incarnation of Bhoja himself, in the play.

3. *Dhanapāla's Tilaka-mañjarī*—' अक्षुण्णोऽपि विविक्तसूक्तिरचने यः सर्वविद्याब्धिना । श्रीमुञ्जेन सरस्वतीति सदसि क्षोणीभृता व्याहृतः ॥ '

Amaru-Śataka. At one place, he gives in addition his "other name" (or title) "Bāla-sarasvatī".[1] A poem of this preceptor quoted by Arjunavarman, is also found quoted in the Sūktimuktāvalī of Jalhaṇa. Dr. Hultzch has recorded that Prof. Oppert's *Lists of Sanskrit Manuscripts* contains three manuscripts of the *Bāla-Sarasvatī-kāvyam*, which is assigned to '*upādhyāya* Madana' by Prof. Aufrecht in his *Catalogues Catalogorum.*[2] From other authorities, we learn that Madana learnt his lessons in poetry under the Jain poet Āśādhara, who is "highly esteemed both as a poet and a scholar", and who wrote "a number of stotras, one narrative work and several learned works".[3]

All the three other inscriptions of king Arjunavarman, mention this Rājaguru Madana,[4] as the composer of the matter in them. This poet appears to have survived the king and continued to hold the post of Rājaguru in the reign of his successor.

We find king Arjunavarman described in this poem with the title *Trividha-vīrachūḍāmaṇi.* Portions of this title are found used with reference to the king in other records :— Thus *Trividhavīra* is mentioned in his copper-plate grants, and *Vīra-chūḍāmaṇi* is found in his commentary, Rasika-sañjīvanī, mentioned above.

It is well-known that Sarasvatī-pūjā is an integral part of the Vasantotsava in Bengal, of which Gauḍa formed only

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1. See Rasika-sañjīvanī on Amarū-Śataka, St. :—
'यदुक्तमस्मदुपाध्यायेन बालसरस्वत्यपरनाम्ना मदनेन 'संसारे यदुदेति... ।'
(दृश्यतामत्र 'अ' परिशिष्टे जल्हणरचितसूक्तिमुक्तावलीस्थ-पद्येषु त्रयास्त्रिंशं पद्यम् ।).

2. Volume I, P. 425.

3. Winternitz, *A History of Indian Literature*, (Univ. of Calcutta, 1933), Vol. II, p. 590 f.; Ep. Ind., Vol. VIII, p. 99, fn. 11.

4. Journal of American Ori. Soc., Vol. VII, p. 47 f., JASB. (1936), Vol. V, p. 377 f. Indian Antiquary XIX, p. 341 f.

a part.[1] No wonder, the Gauḍa poet Madana found a palatable event in the enactment of his play in the temple of Sarasvatī, on the occasion of Vasantotsava. This temple of Sarasvatī was the one, which was probably built by king Bhoja himself, and in which the beautiful image of goddess Sarasvatī, now in London Museum, was installed by him.

One may observe that Vallabhadeva's Subhāshitāvalī, an early anthology of Sanskrit verses, quotes poems from King Muñjadeva alias Vākpatirāja (a predecessor of Arjunavarman) and King Arjunavarman (or Arjunadeva), but none from Madana himself. Can we not look upon this as a tribute to the poetic talents of the patron (Arjunavarman), that his eminent protégé (Madana) should not find a place where he himself did? Another anthology, by name Sūkti-muktāvalī (of Jalhaṇa), also quotes a verse composed by Arjunavarman. Arjunavarman is described by Āśādhara himself in his detailed panegyric at the end of Dharmāmṛita as a friend of his.[2] Evidently, he belonged to the glorious line of great rulers of ancient India, like Samudragupta, Chandragupta-Vikramāditya, Harshavardhana, Yaśovarman, Muñja, Bhoja, Lakshmaṇasena etc., who were also great poets themselves and greater patrons of poets.

Among the authors, that Arjunavarman mentions in his commentary on Amaruśataka by name, are found Bhaṭṭa-Rudraṭa, Ānandavardhanāchārya, Dhanañjaya, Vātsyāyana, Bharata, Abhinavagupta, Govardhanāchārya, Durgasiṁhāchārya, Kālidāsa, Śrī-Harsha the king and Bhaṭṭanārāyaṇa, while among the works, he refers to, may be included Kāmaśāstra, Chaṇḍīśataka, Kāvyaprakāśa, Uttara-charita (Uttara-Rāmacharita), Bālarāmāyaṇa, Bhaṭṭa-vārtika, Mālatīmādhava, etc. Also we find references to Āchārya (= Madana ?), Dhvanikāra (Ānandavardhana), Bharataṭīkā-kāras, etc. These suffice to show his great learning in literature and poetics.

1. For '*Trividha-vīra-chūḍāmaṇi*', see the Sanskrit commentary below. For Chaitrotsava or Vasantotsava, see Sanskrit commentary of the present writer, given at the end.

2. M. Winternitz, op. cit., p. 590 f.

A word in explanation of an important verse at the beginning of the present drama. It compares king Bhojadeva with Kṛishṇa on the one hand and with Arjuna on the other. Most epithets carry more than one meaning, one with reference to Kṛishṇa and the other with reference to the king Bhoja.[1] There are other epithets which carry a similar *double entendre*, one meaning referring to Kṛishṇa, another to Arjuna and a third to the king Bhoja.[2] It possibly sheds light on some skirmishes the latter had with some king of the Bāṇa dynasty, with the king of Rādhā, and with Gāṅgeyadeva, Kalachuri king, who was a contemporary of king Bhojadeva.

The present play can also be looked upon as a tribute to the memory of king Bhoja, whose might was feared even by the great Muslim conqueror Mahmud of Ghazna, after he had looted the immeasurable wealth of the Somanātha

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1. These include:

बल्गद्बाणजयक्षमो विजयते ... कृष्णः कृष्ण इवार्जुनोऽर्जुन इव ... ।
विस्फूर्जद्विषमेषुवेधविधुरां राधां विधत्ते स्म यः ॥

Bana: stands for (1) Bāṇāsura, and (2) a king of Bāṇa dynasty. *Vishameshu:* stands for (1) Madana, the god of love, and (2) sharp arrows. *Rādhā:* stands for (1) the lady of that name, loved by Kṛishṇa, and (2) the country of Rādhā. Also see Sanskrit commentary.

2. These include:—

विजयते निःशेषगोत्राणकृत् ··· अर्जुनोऽर्जुन इव ··· ।
तूर्णं पूर्णमनोरथश्चिरमभूद्गाङ्गेय-भङ्गोत्सवे ॥

Gotrāna refers to (1) the event of protection of the cows of Virāṭ, and (2) protection of the earth. *Gāṅgeya* refers to (1) Bhīshma and (2) Gāṅgeyadeva, father of Karṇadeva Kalachuri. It is, however, probable that all the epithets can be referred to both Kṛishṇa and Arjuna without the division given above. Shri V. A. Bhat and A. W. Wakankar (following Lakshmaṇa Śastrī, author of the first Sanskrit Commentary on the Pārijāta-Mañjarī) suggest that Rādhā, in the case of Arjuna, would refer to Rādhā, the foster-mother of his opponent Karṇa and 'Gāṅgeya' in the case of Karṇa refers to Kumāra Kārttikeya. The latter is correct; but Rādhāvedha refers to Matsyavedha There is evidently a veiled reference to Arjunavarman, in the stanza. One also suspects that there may be likewise some reference to "Kṛishṇa" in the sense of the name of some king of the same dynasty of the Paramāras of Dhārā. See our Sanskrit commentary on l. 2.

Temple. Numerous poems exist eulogizing the devotion to learning on the part of Bhojadeva, both in later literature and in inscriptions. But his military greatness is, perhaps, nowhere so well brought out as in a poem, that occurs in some copper-plate inscriptions of the Gāhaḍavālas. This poem informs us that the mantle of pre-eminence among the contemporary kings fell from the shoulders of Bhojadeva (Paramāra) and Karṇadeva (Kalachuri) on those of Chandradeva (Gāhaḍavāla).

The Temple of Sarasvatī, variously called in the play 'Bhāratī-bhavana', 'Śāradā-sadman', etc., is described as the chief of the temples that adorned the eighty-four cross-roads of Dhārā (Dhar). The image of Sarasvatī, that once sanctified the *sanctum sanctorum* of that temple, is now to be seen in the British Museum, London, and is styled in an inscription on its pedestal as "Vāg-devī-pratimā".[1] The late Rao Bahadur K. N. Dikshit, father of the present writer, has described at one place this image of Vāg-devī orSarasvatī as a piece of extraordinary sculptural beauty and delicacy. Surely, it must have been comparable to the well-known figure of Sarasvatī from Suhania, now in Gwalior Museum, in point of excellence and delicacy. The date of its construction, and apparently that of the construction of the temple of the Sarasvatī, is c. 1034–35 A.D.

The temple itself was totally destroyed and its *chatur-śālā* (quadrangle of *varandahs*), well-known as Bhojaśālā, was converted into a *masjid* by iconoclastic invaders a few centuries later. In the main *verandah*, one finds even today embedded in the walls and the floor remnants of innumerable inscribed stone-slabs. Such of the less damaged ones, that were removed from this place in c. 1903 at the instance of the then Viceroy Lord Curzon, contained at least three great literary compositions, viz., the present *Naṭikā*, king Bhoja's Prakrit work, *Avani-kūrma-śataka*, and a *Karambhaka* (or a

1. See 'Rupam', January, 1924, p. 1–2 (slightly corrected):–
श्रीमद्भोज-नरेन्द्रचन्द्र-नगरी-विद्याधरी[मानधी] (? धर्मानवे-) [ना(र्नो)मास्याः] स्मरणा···प्राप्यानया या[ऽ*]प्सराः। वाग्देवी-प्रतिमां विधाय जननी यस्या-(स्यो)र्जितानां त्रयी[विद्यावन्ध्य*]फला[द्रि]कं[धर] सरिन्मूर्तिः शुभां निर्ममे॥

literary composition in numerous languages) called Rāula-vela, written by a Gauḍa (?).

It appears that there was a long-standing family feud between the Paramāra rulers of Dhārā (Dhar) on the one hand and the Gurjara (Chaulukya) rulers of Anhilwad on the other. We learn from some records of the latter, like the Badnagar Inscription of Kumārapāla, that Śrī-Bhīmadeva I, the Chaulukya ruler, had destroyed Dhārā, the city of the suzerain of Mālava (viz. Bhoja). Probably in that battle, the king Bhoja was himself killed.[1] On the other hand, about a century and half later, king Subhaṭa-varman, father of Arjuna-varman, had attacked, probably without success, the contemporary Chaulukya ruler of Anhilwad, Bhīmadeva II.[2] However, Arjunavarman was quite successful in his great battle near Parvaparvata or Pāvāgarh, in which, though young, he had defeated Jayasiṁha, the Chaulukya ruler of Gujarat.[3] The historical importance of this drama lies in this fact, which sort of resurrected the glory of Dhārā, and naturally that of the glorious ruler of Dhārā, viz. Bhojadeva. No wonder that Bhoja was himself taken to have been resurrected—or, to use an Indian concept, to have taken an *Avatāra*—in the form of Arjunavarman, whom another contemporary record eulogizes as having lifted up the Book and the Vīṇā (Lyre) from the hands of Sarasvatī herself.[4]

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1. E. I., I. 297:—
भीमोऽपि द्विषतां सदा प्रणयिनां भोग्यत्वमासेदिवान् क्षोणीभारमिदं बभार नृपतिः श्रीभीमदेवो नृपः। धारा-पञ्चक-सोधनैक-चतुरैस्तद्वाजिभिः साधिता क्षिप्रं मालवचक्रवर्त्तिनगरी धारेति को विस्मयः।
(Badnagar Ins. of Kumārāpala Chaulukya).

2. Bombay Gazetteer, Vol. I, Pt. ii, p. 240.

3. Cf. E. I., IX, p. 109:—
" बाल-लीलाहवे यस्य जयसिंहे पलायिते।"
Pavagarh is a famous site, with ancient temple, in Gujarat.

4. E. I., IX, p. 108:—
" काव्य-गान्धर्व-सर्वस्व-विधिना तेन साम्प्रतम्।
भारावतरणं देव्याश्चक्रे पुस्तकवीणयोः॥"

A word about the *Nāṭikā*-type of drama and its social significance. A number of ancient writers on the subject have looked upon *Nāṭikā* as a shorter *Nāṭaka*, which is influenced by the *Prakaraṇa*-type of the drama (Rūpaka), or else as a combination of a *Nāṭaka* and a *Prakaraṇa*. (Vide *Pariśishta* 'Ba'). They are followed by most of the modern authorities on the subject.[1] Thus Dr. Mankad would see in a *Nāṭikā* or a *Nāṭī* (as this type is called in the *Nāṭya-śāstra* of Bharata) "a mixture" of the plots of a *Nāṭaka* and a *Prakaraṇa*. "It must have many families (?females), four acts, graceful histrionics, well-arranged Aṅgas, profuse song, dance and music and erotic enjoyment. A king may act there: it should represent anger, conciliation and *dambha* (affectation or feigning). It must have Nāyaka, Devī and Parijanas... Abhinava has some discussion about the heroic in *Nāṭikā*. According to him, *Rati-sambhogādi* would refer to the younger heroine and *Krodha-prasādana-dambhādi* would refer to the Devī."[2] He points out that the Daśarūpaka would have it that the "Devī should be the elder queen, born of a king, serene and Māninī; while the heroine should be Mugdhā, Divyā and very beautiful."[3]

The social significance of this type of drama is satisfactorily explained by Dr. V. Raghvan, on the basis of this ancient division. He points out that there have been two main parallel lines or trends, along which the dramatic literary movement evolved in ancient India in the course of centuries. As Dr. Raghavan puts it, "The ideals that lie at the base of these two types, the *Naṭaka* and the *Prakaraṇa*, are different; the two are distinct in a substantial manner; the aim of the poet in the *Nāṭikā* is to present what has been conceived at the highest type of human personality, the sublime type, called Dhīrodātta; this is a heroic ideal. On the other hand, in the *Prakarṇa*, the poet is out to hold up

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1. Dr. D. R. Mankad, The Types of Sanskrit Drama (1936), p. 77.

2. Ibid., p. 91.

3. Ibid., p. 92. See Pariśishṭā 'B'.

the mirror to the world, to depict society as it is in its rank and file. As the name signifies, it gives life's medley ... Nor did the interest and appeal of the *Prakaraṇa* fail to have its influence on the *Nāṭaka* itself. The increasing play of the love-theme, together with its ancillaries like the Vidūshaka, was slowly converting the character of the *Nāṭika*, so much so that the graft-type of the *Nāṭikā* came as the natural and inevitable outcome of this process; the diminutive and feminine name of *Nāṭikā* is sufficiently suggestive of the *Prakaraṇa* features, which came to be grafted on to the *Nāṭikā*. This graft-type is already seen in Bharata's text."[4]

He adds:—"The prevaling Indian attitute being, however, more attuned to the epic and the heroic, the *Prakaraṇa* did not keep the attention of literary men in a pronounced manner. While, on the one side, this led to a neglect of this type, not only on the production side, but also on the side even of preserving the manuscripts of the specimens produced, on the other hand, the rise of the *Nāṭikā* proved definitely detrimental to the production of the *Prakaraṇa*. Any zest that the poets had for it was satisfied by the scope that the *Nāṭikā* afforded; in fact, the *Nāṭaka* itself was eclipsed by the *Nāṭikā*, which became the normal form of the later love-romance."[5]

One peculiar feature that we find about the present *Nāṭikā* is that each of its acts has a name. Perhaps, it shares this feature in common with some *Nāṭikās* and some *Prakaraṇas*. We know that at least one early Prakarana, now lost, which was called (according to *Nātya-darpana*) *Pushpa-dūshitaka*, and which is mentioned in a number of ancient works on *Nāṭya-śāstra*, had a name for each of its acts, according to the *Nāṭaka-lakshaṇa-ratnakośa* of Sāgaranandin.

S. K. Dikshit.

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4. Dr. V. Raghavan, The Social Play in Sanskrit (published by The Indian Institute of Culture, Bangalore, 1952), p. 3.

5. Ibid., p. 4.

Mr. K. K. Lele's Note on Pārijāta-Mañjarī

SUMMARY OF THE DRAMATIC INSCRIPTION FOUND AT THE BHOJA SHALA, (KAMAL MAULA MOSQUE), DHAR, C. I., IN NOVEMBER 1903

INTRODUCTION

The slab of black stone (5 feet 8 inches by 5 feet) upon which this interesting Sanskrit inscription is engraved, was attached to the Northern wall of the principal Mehrab in the Mosque with the writing turned inside. It was lately discovered that the inscription was a dramatic eulogy of the last great Parmàr king Arjuna-varma-deva of Malva (c. 1210 to 1218 A.D.), the 18th in descent from the founder Upendra and the 10th from the famous Bhojadeva. The slab was taken out in November 1903, and is kept framed at the Mosque like similar dramatic inscriptions of Vigraha Raja Chauhān (c. 1154 A.D.), found at the *Arhai Dinki Jhopri Mosque* at Ajmere. It bears only the first two acts of the Drama; the 2nd slab bearing the remaining two acts is missing. The corresponding Southern slab in the Meherab, which has also been taken out and framed, bears a Prākṛit (Māhārāshtrî) Inscription consisting of two odes in the āryā metre in praise of the Tortoise Incarnation of Vishṇu—one composed by king Bhoja himself, and the other by a poet of his Court. The slabs were seen by His Excellency Lord Curzon, Viceroy and Governor-General of India while yet in the wall on the 2nd November 1902. By H. E.'s advice they were taken out and have since then attracted much attention and interest.

With the two slabs several fragments of similar Prākṛit inscriptions have also been brought to light. They can still be seen in the Bhojshàla.

Act I

The inscription begins with a salutation to *Sarasvatī*, the Goddess of Learning, and is introduced by the statement,

that the praise of king Arjunavarmadeva, who resembled the illustrious Bhoja, is engraved on two stones.[1]

The *Sūtradhār*, the manager of the play enters and after invoking the Goddess of Love, and eulogising king Bhoja, calls his wife *Naṭī* and holds with her a conversation, which forms a kind of prelude to the drama. He first declares that he has been ordered by the spectators to bring out on the stage, on the full-moon day of the vernal month of *Chaitra* (March), the new play of the royal preceptor *Madana* styled *Pārijāta Mañjarī* or *Jayaśrī*, at the splendid temple of *Sarasvatī*, who like the moon, dispels all the darkness of ignorance. This temple is said to have been then the ornament of the temples in the 84 squares of Dhārā Nagarī and the rendezvous of eminent poets and scholars coming from distant countries.

The *Naṭī*, after describing the charms of Spring and looking at the delighted audience, asks her husband the plot of the play. The manager replies :—

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1. In a succeeding stanza of the Prologue mention is made of the crushing victory inflicted by King Bhoja on his proud enemy King Gāṅgeya Chedi of Tripuri near Jabalpur, who styled himself Vikramāditya. This lucky reference at once explodes the popular legend about Gàngli Telan and leads to the inevitable conclusion that the huge iron pillar of Dhar (a big lower portion of which is still to be seen in the precincts of the Lat Musjid), was a victory pillar erected by Raja Bhoja to commemorate the triumph he obtained over the combined armies of Gāñgeya Deva and his relative, the Raja of Telangan.

This conclusion is corroborated by another fragmentary Prakrit inscription found in the meherab, wherein in a line the victory pillar is actually mentioned in a poetic way. It runs thus:

असिक्रिरणरज्जुवद्धं जेणं जयकुञ्जरं तुमं धःसि । जयकुञ्जरस्स थंभो—

"Addressing to King Bhoja, the poet says—"My Lord, you have caught hold of [or captured] the victory Elephant by a rope made of the rays issuing from your shining sword and have raised this pillar in order to fasten that elephant of Victory permanently."

"My love, a war was waged between His Majesty Arjuna-varma-deva, the first among heroes and worthy scion of the race of the great king Bhojadeva, and Jayasiṁha the ruler of Gujarath, and a tumultuous battle took place between them, in the neighbourhood of the mountain Parva Parvata (probably Pâvâgad in the Panch Mahals). The combating armies dashed against each other, as the ocean waves do in a storm. The enemy's army fled from the battle-field. The victorious king of *Dhārā* suspended the downpour of arrows. The Gods in the heavens, in admiration of his prowess, showered flowers over him, and a bud of *Pàrijàta* (a tree of paradise) fell upon his bosom. The bud was miraculously transformed into a beautiful maiden and forthwith a voice from heaven (Akâśāvâk) declared that by espousing her, the king of Dhārā would prosper like the illustrious king Bhoja."

The *Naṭī* wonders at the miracle. The manager explains that the damel was the Personified Glory of the Chaulukya king of Gujarath, that had perished in the latter's defeat, on the battle-field, and had then been changed first into a Pārijāta bud and then into a woman.

The king, though struck by her beauty, did not long gaze at her out of respect for the public, but handed her over to his trusted chamberlain Kusumâkar, superintendent of the royal gardens.

Kusumākar's good wife Vasantalīlā kept her in the Emerald Bower at the Royal Pleasure Garden (Pramadavana) situated on the top of Dhārāgiri.

Having entrusted the cares of the State to his minister Nārāyaṇa, the king engages himself in enjoying the vernal festival. He goes to the topmost room of his magnificent palace, with a view to witness the festivities. The manager prefacing the story of the play in this manner, and descrying the King and (the) Queen praises them thus:—

"Oh, how handsome is the young king Arjuna, the son of Subhaṭ and worthy representative of the Parmār clan! He has become renowned for the chivalry and valour, he displayed in the late Gujarath campaign. Look, he is

accompanied by his beautiful queen Sarvakalà, the daughter of the king of Kuntal (part of the Deccan between the Krishṇā and the Tungabhadrā). Thus introducing them to the audience, he retires from the stage."

The king and queen together with the king's invariable companion *Vidūṣaka*, the jester, enjoy the Spring festival, in which all the people of Dhar, high and low take part, singing, dancing, beating the drums and throwing at each other scented and coloured waters and the red powder *sindur* (probably what is now called *gulal*).

The queen is put in mind of the proposed wedding of the Mādhavî creeper and the mango tree in blossom, for the preparation of which she retires to the Royal garden on the hill top (Dhārāgiri.)[1]

All this while the new maiden Pārijāta Mañjarī, the heroine, who had fallen in love with the king, was pining away in her retired nook, not knowing whether the king would accept her. The king who had also taken a fancy for her, had not had an opportunity of meeting her in person and revealing his feelings to her. In the midst of the festivities, however, he begins to feel the pangs of love. *Vidūśaka* then proposes that they should go to the Pleasure Garden on the hill for amusement.

Here closes the first act named, "Vernal Festival."

Act II

Kusumākar, the garden superintendent, enters, and describes the beauty of the Pleasure Garden, which, he says, is much enhanced by the marriage festivities held by the queen and the delightful breezes that are blowing.

At this time the garden was full of pleasant excitement and bustle on account of the concourse of the people of the

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1. Dhàràgiri was most probably the elevated ground to the East of Munja Sàgar on which in the Parmàr Period there was a small fortress provided with a well and a garden and on which the present strong masonry fort was built about 1344, by Emperor Muhammad Tughlak (1325–51). [K. K. Lele]

town of Dhārā who had assembled there to witness the festivities of which the singing of marriage songs by dancing girls formed the chief part. Amidst these sports Kusumàkar is reminded of his ward Pārijātamañjarī, who though longing to see the king cannot yet openly take part in the sports.

Kusumàkar's wife comes and reports to him the lovelorn condition of the maiden. Kusumàkar gives her the news that the king is coming to the Dhārāgiri hill in order to honour the marriage celebrations of the Mādhavî creeper and intends availing himself of the opportunity of paying a private visit to his love.

Kusumàkar further informs her of the love-sick condition of the king and bids her comfort Pārijātamañjarī with these tidings.

The king goes to the garden accompanied by Vidūshaka and describes the garden scene.

Vidūshaka is struck with wonder at the sight of different flowers and fruits, growing on the same plant. This ignorance on the part of Vidūshaka of the triumphs of horticulture excites laughter.

Then comes the queen attended by singing and dancing girls. The queen shows the Mādhavî and Mango couple to the king. The king and queen are engaged in the marriage ceremonies. Pārijātamañjarī, the heroine, as previously settled witnesses them from a retired corner and from behind a fence of small trees and creepers. Vasantalīlā who is with her, hits upon and carries out the ingenious plan of causing the image of Pārijātamañjarī to be reflected from some ornament of the queen's, so that it might be observed by the king. She partly removes the foliage in front of the face of Pàrijàtamanjari, whose reflection falls on the ear-ornament (tâdanka) of the queen. The king notices the reflection and, holding the queen's ear, looks intently at it, and is absorbed in a deep sensation of pleasure. Vasantalîlà directs the attention of Pārijātamañjarī to the ear-ornament of the queen, where she sees her own image as well as that of the king side by side as at nuptials. Pārijātamañjarī entertains a doubt whether it

was the ear-ornament or her own reflection that attracted the king's notice so much. Vasantalīlā marking her incredulity, hides her behind the foliage. The king instantly becomes disturbed and agitated at the sudden disappearance of the image of his love. He looks back and catches a glimpse of Pārijātamanjari through the foliage. Pàrijàtmanjari also throws a side-long look of love at the king. But the king immediately remembering where he was, looks at the ear-ornament as before. Kanakalekhā, the queen's maid and Vidùshaka the jester who were observing what was going on between the king and Pārijātamanjari, look at each other and smile significantly.

The queen who so long held her ear steady for the king, now lost her patience. Her right eye began to throb.[1] She eagerly looked up at her maid, marked the maid's smile and seeing the king making some signs to her, suspected intrigue, and angrily left the king. Pārijātamañjarī and Vasantalîlā, thinking that the king would now follow the queen to appease her anger, also left the spot, where they had screened themselves from public gaze and wended their way towards the Emerald Bower.

Thus when the king turned back to have a look again at his love, he did not see her. The king and his friend Vidūshaka bend their steps towards the Emerald Bower. The king descries Pārijātamañjarī from a distance. He collects flowers and going secretly forward throws them one by one at her. Seeing the king and taking him to be the God of love in person darting his flowery arrows at her, she faints. The king comes up and touches her bosom with an emotion of pity and affection; Vasantlîlà fans her and calls her affectionately.

Recovering her consciousness, Pārijātamañjarī wishes to depart, but is detained by the king, who implores her for the favour of a sweet look and a smile.

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1. The throbbing of the right eye of a woman is an ill omen betokening some future evil.

In the meanwhile the queen's maid Kanakalekhā is seen at a distance approaching the Emerald Bower, with the queen's ear-ornament in her hand. Kanakalekhā reflects on her difficult and delicate position as a mediator between the king and the queen and in her soliloquy passes remarks to the king caught in the snares of love.

The king seeing the queen's messenger, puts Pàrijàtamañjarī, behind his back. Kanakalekhā presents, on behalf of the queen, the ear-ring to the king and communicates to him the taunting message with which she was commissioned by her mistress.

The king understands the taunt and determines to go instantly to propitiate the queen and requests Kanakalekhā to lend her help in turning away her wrath.

Bards announce the coming on of the evening by a song.

Pārijātamañjarī is sad, and dejected at the thought of the king's departure. The king is touched at this and promises to return soon. He instructs Vasantalìlā to take good care of her and departs. While parting he often turns his looks back to her and at last with a heavy heart leaves her.

Pārijātamanjarī looks at the king until he goes beyond the range of vision. She thinks of doing to her own self what she imagined the queen would do to her. Vasantalīlā bears her up and comforts her ; but from her intense gloominess, she suspects danger and feels the necessity of keeping a more vigilant eye upon her movements.

Here ends the 2nd act named "Ear-Jewel Mirror" (ताडंकदर्पण).

(At the end, it is stated that the Praśasti (Eulogy) was engraved by the expert artisan Rāmadeva, a silver-smith, son of Sīhāka.)

Dhar,
30-12-1903

K. K. LELE,
Superintendent of Education, Dhar.

राजगुरु–श्रीमदन–विरचिता धारास्थ–शिलापट्टलिखिता

पारिजात-मञ्जरीत्यपराख्या

विजयश्रीर्नाम नाटिका।

1 सिद्धम्†। ओं सरस्वत्यै नमः॥ अत्र कथंचिदलिखिते श्रुतिलेह्यं लिख्यते शिला-युगले। भोजस्यैव गुणोर्जितमर्जुनमूर्त्याऽवतीर्ण्णस्य ॥१॥ तत्तादृक्सुमनो-मनोहर–तनुर्वामांग–शृंगारिणी मुष्टि-स्वीकरणीय-मध्य-मधुरावष्टम्भनम्राकृतिः। आकर्ण्णान्त-नटत्कटाक्षविशिख-व्यापार-धन्या जयत्यन्या चापलतेव चन्द्र-सुहृदो

2 देवस्य कान्ता रतिः॥ २॥ अपि च। वल्गा(ल्ग)द्गा (द्गा)ण-जय-क्षमो विजयते निःशेष–गो–त्राण–कृत्कृष्णः कृष्ण इवार्जुनोऽर्जुन इव श्रीभोजदेवो नृपः। विस्फूर्जद्द्विषमेषु–वेधविधुरां राधां विधत्ते स यस्तूर्ण्णं पूर्ण्ण–मनोरथश्चिरमभूद्गांगेय–भंगोत्सवे॥ ३॥ नांद्यंते* सूत्रधारः†। आर्ये इतस्तावत्। प्रविश्य नटी। आणवेदु अज्जो।[1] सूत्र। प्रिये [।*] आ–

(१) आज्ञापयत्वार्यः।

* Cf. " आशीर्नमस्क्रियारूपः श्लोकः काव्यार्थसूचकः।
नान्दीति कथ्यते...। " –भारतीय–नाटयशास्त्रम्
" नन्दन्ति काव्यानि कवीन्द्रवर्याः
कुशीलवाः पारिषदाश्च सन्तः।
यस्मादलं सज्जनसिन्धुहंसी
तस्मादलं सा कथितेह नान्दी ॥'–नाट्य–प्रदीप.

Here we have पत्रावली type of Nāndī ; cf. :—
" यस्यां बीजस्य विन्यासो ह्यभिधेयस्य वस्तुनो।
श्लेषेण वा समासोक्त्या नान्दी पत्रावलीति सा ॥ "

† Cf–' वर्तनीयतया सूत्रं प्रथमं येन सूच्यते।
रङ्गभूमिं समाक्रम्य सूत्रधारः स उच्यते ॥'–संगीत–सर्वस्व.

3 दिष्ट्योऽसि तत्रभवत्या परिषदा (।)‡ यथाऽद्य त्वयाऽस्मिन्नेव चैत्रपर्वणि§ चतुरशीति-चतुःप(तुष्प)थ-सुर-सदन-प्रधाने धारापुरी-युवति - शृंगार-मुक्ता-स्रजो जगज्जडतांधकार-शातन-शरच्चंद्रिकायाः सा(शा)रदा-देव्याः सद्मनि सकल- दिगंतरोपागतानेक-त्रैविद्य-सहृदय-कला-कोविद-रसिक-सुकवि-संकुले गौडान्वय-गंगा-पुलिन-रा-

4 जहंसस्य गंगाधरायणेर्म[दनस्य रा]जगुरोः कृतिरभिनवा समस्त-सामाजिक*-मधुव्रतानंद-मकरंद-प्रपा पारिजात-मंजरीत्यपराख्या विजय-श्रीर्नाम नाटिका नाटयितव्या। तदाविर्भाव्यतां रंग-मंगल-संपदां संप्रदायः। नटी [।*] सहर्षं। जं अज्जो आणवेदि।[१] किं च मए वि सुणिदं (।) जधा मलयानिलमंदमंदंदोलणमहमहंत-

(१) यदार्य आज्ञापयति। किं च मयाऽपि श्रुतं यथा मलयानिल-मन्द-मन्दान्दोलन - प्रसरद्गन्ध - माकन्द-मुकुल[1] - मकरन्द - पिण्डित-पराग-पुञ्ज-पिञ्जरीयमाण[2] - मञ्जरी-कवल-परस्परार्पण-केलि-पर्याकुल-कलकण्ठ-मिथुन-मधुर-कलकल-हेलापहसितत-विहस्त-मनस्विनी-मानमपि[3]। परिमल -तरंग-चारु-चम्पक-चषक-मधूत्थ-कदर्थित[4]-षच्चरण-चारण-रणज्झणत्कार-मुखरमपि। यन्त्र-कुञ्जर - शीकरासार - सेक-सरस-विकसद्विविध-विटप-कुञ्ज[5]-बद्धान्धकारमपि धारागिरि-लीलोद्यानं परिहृत्य कौतूहल-प्रफुल्ल-लोचनो भारती-भवनाभिमुखं सहसैव[6] परापतित एव लोक इति। तत्कथय कीदृशमत्र कथा-संविधानकम्।

‡ Cf. अभिज्ञानशाकुन्तल, I :–' अभिरूप-भूयिष्ठा परिषदियम्। etc.'

§ Later this is called वसन्तोत्सव (1. 13; 31). Cf. कर्पूर-मञ्जरी I. 18, where it is called चैत्रमहोत्सव.

* cf. मालतीमाधव, I. :–' ० यात्राप्रसङ्गेन नानादिगन्तवास्तव्योऽयं महाजनसमाजः।...तेन हि तत्प्रयोगादेवात्रभवतः सामाजिकानुपास्महे।'

Dr. Hultzsch reads here; 1 मकुल. 2 पिञ्जर्यमाण. 3 विहस्त-मानवती-मानमपि। 4 चषक-मध्ववसर-विलम्बित. 5 कडङ्ग. 6 सहसेति.

5 मायंद-मउल-मयरंद -[पिंडि]द-पराय - [पुंज]-पिंजरिज्जंत - मंजरी-कवल-परप्परोप्पण-केलि- पज्जाउल - कलयंठ - मिहुण - महुर-कलयल-हेलावहत्थिद-विहत्थ-मा(म)णंसिणीमाणं पि।

परिमल-तरंग-चंग-चंपय- चसय -महुच्छ(त्थ)-कच्छकिद-छच्चरण-चारण-रणझणकार-मुहलं पि।

जंत-कुंजर-कर-सीयरासार-सेय-सरस-विअसं-

6 [त-]

विविह-विडव-कुडंग-वद्धंधयारं पि। [। ३ अ ॥*]‡

धारागिरि-लीलोज्जाणं परिहरिय कोदुहल्ल-पंफुल्ल-लोयणो [।*]
भारही-भवणहुत्तं सहस त्ति परावडिदो ज्जेव लोओ त्ति। [। ३ ब ॥*]‡
ता कधेहि केरिसं इत्थ कधा-संविहाणयं। सूत्र। आकाशे। किमाचक्षते भवंतः।

स्थाने सुमनसां स्त्रीत्वं मृद्वीनामतिसुंदरं।
याश्चैत्रं कांतमासाद्य वि(बि)भ्रति स्मित-मा-
7 धुरीं। [।४॥*]

तद्धोः साधूक्तं। नटीं प्रति च। आर्ये [।*] श्रुतं त्वया। सुमनसः स्त्रीत्वमिति। नटी। अध इं।[1] सूत्र। प्रिये [।*] शृणु तर्हि [।*] त्रिविधवीर-चूडामणेः सार्वभौमश्रीभोजदेवान्वयमूर्द्धन्यस्य राज्ञः श्रीमदर्जुनवर्मदेवस्य गूर्जरपतिना जयसिंहेन सह पर्वपर्वतोपत्यकापरिसरेषु हिरण्यकसि(शि)पु-

कुपित-वैकुंठ-कंठीरव-कंठ-

8 नाद-चकित-दिग्वारणेंद्र-मुक्त- विश्वंभरा- निपतनोद्वेल- सप्ता-र्णव-लहरि-संफेर-तुल्य-तुमुल-कोलाहलः कलहो व(ब)भूव ॥ नटी ॥ अज्ज [।*][2] जहिं चउरंग व(ब)ल-जुअल-धूली-कडप्पेहिं कवलिदम्मि

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(१) अथ किम्।

(२) आर्य। यत्र चतुरङ्ग-बल-युगल-धूलि-कदम्बः† कवलिते मार्तण्ड-मण्डले स्वयंवर-कौतूहल-हर्षोत्कर्ष‡-मिलत्सुरसुन्दरी-मुख-चन्द्र-चन्द्रातपेन निज-पर-विभागः संजातः श्रूयते।

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* Dr. Hultzsch has not recognized these as being verses.
† Dr. Hultzsch reads:–'°धूलीनिकरैः'
‡ Dr. Hultzsch reads:–° कौतूहलाकुलत्व°.

मरु इं-मंडले सयंवर-कोदुहल्ल-हल्लुप्फल-मिलंत-सुर-सुंदरी-मुहयंद-चंदायवेण निय-पर-विहाओ संजादो सुणीयदि ॥

9 सूत्र । आर्ये [।*] एवमेवैतत् । नटी । तदो २ [।*][1] सूत्र । ततश्च प्रतिव(ब)ले पलायमाने जयसिंधुर-स्कंधाधिरूढस्य धनुष्मतो धारापतेस्तत्कालोपसंहृत – नाराच – दुर्दिनस्य पुरंदर -पुर-द्वार-कपाट-विकटे वक्षसि लोकोत्तर-परिमलामोद-वासित-दिगंतरा विस्मेर-वृंदारक-वृंद-कुसुम-वृष्टि-मध्यादेका परिजात-मंजरी पपात ॥

10 नटी । सकौतुकं । तदो २[।*][2] सूत्र । ततश्च ।

अन्योन्यं गलहस्तनोपनतयोर्द्वंद्वेन वक्षोजयोः
कण्णोल्लंघन-जांघिकेन नयन-द्वंद्वेन हेवाकिनी ।
वक्त्रं विश्व-विलोचनोत्पलवनी-चंद्रोदयं वि(बि)भ्रती
सा [ऽ*] भूद्वा(द्वा)त्य-जिगीषु-यौवन-सुरा-माद्यत्तनुः कामिनी ॥ [५॥*]

तदैव चाकाशवाक् प्रादुरासीत् ।
मनोज्ञां निर्विशन्नेतां कल्या-
11 णीं विजयश्रियं ।
सदृशो भोजदेवेन धाराधिप भविष्यसि ॥ [६ ॥*]

नटी । अज्ज [।*][3] ता किं दिव्वमाणुसी एसा कधा । सूत्र । प्रिये न खल्वेवं । किंतु ।

या चौलुक्य-मही-महेन्द्र-दुहीता देवी जयश्रीः स्वयं
भंगे मृत्युमवाप वा(बा)ष्य(ष्प)सलिलैरंतःपुरस्योर्म्मिलैः ।
वप्तुः शोकतमालवाल-विपिनं चक्रे नदीमातृकं (।)
सेयं स्वर्द्रुम-मंजरी-कि-
12 सलये संक्रम्य जातांगना ॥ [७ ॥*]

नटी । सकरुणाश्चर्यं । तदो २ ।[4] सूत्र । ततश्च (।) देवेन जयकुंजरकुंभस्थलादाकृष्य तस्याः कुचस्थले दृष्टिं संचारितवता महाजनलज्जया सा

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(१) ततस्ततः ।

(२) ततस्ततः ।

(३) आर्य । तत् किं दिव्यमानुषिक्येषा कथा ।

Dr. Hultzsch reads:—°माणुसीए सा° and translates it as:—'°मानुष्याः सा°'

(४) ततस्ततः ।

कुसुमश्री[ः*] कंचुकिनः कुसुमाकर-नामधेयस्योद्यानाधिकारिणः समर्पिता। तेन चानीय धारागिरि-गर्भ-मरकत-मंडपे वसंत-लीलां स्व-गृहि-

13 णीं योगक्षेमकारिणीं दत्वा(त्त्वा) स्थापिता। नेपथ्ये। इत इतो देवः। सूत्र। तत्रावलोकितकेन। प्रिये [।*]पश्य।

नारायणे[ऽ*] मात्यशुचौ निवेश्य
सौराज्यभारं स्वयमारुरोह।
देवो वसंतोत्सव-कौतुकेन
नवीनरत्नोज्व(ज्ज्व)लहर्म्यशृंगं ॥ [८ ॥*]

अहो रामणीयकं परमारमूर्द्धन्यस्य।
हयानन-तरंगित-त्रिविध-वीर-चूडामणि-

14 प्रगीत-रस-रंजितां रतिमवेक्ष्य मोट्टायिते।
यदीय-वि(वि)रुदं स्मरः परपुरंध्रिव(ब)न्धुं जगौ
स एष नृपसुंदरो जयति जैत्रचो(चै)त्रोत्सवे ॥ [९ ॥*]

सविस्मयं।

अंतःपुर-वनिताश्च द्विरद-घटाश्चाशु गूर्जरेंद्रस्य।
शृंखलिता यदनीकैः स एष सुभटक्षितींद्रसुतः ॥ [१० ॥*]

नटी। पासे उण अंतेउरिया विय कावि एसा।[1] सूत्र।
समुच्चयेन या

15 सृष्टा कलानां परमेष्ठिना।
कुंतलेंद्रसुता सेयं राज्ञः सर्वकला प्रिया ॥ [११ ॥*]

तदनया सहितो मानयतु मधूत्सवं देवः।
आवामप्यनंतरकरणीयाय सज्जीभवाव [।*] इति निःक्रां-(निष्क्रा)तावा(न्तौ। आ)मुखं ॥*

ततः प्रविशति विदूषकेण सह वसंतवेषरमणीयो राजा। सा(स)खया सह राज्ञी च।
राज्ञी। सहकार-मंजरीं दर्शयित्वा। सलीलस्मितं। अज्जउ-

16 त्त [।*][2] नोहलियं गेण्ह एदं।

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(१) पार्श्वे पुनरन्तःपुरिकेव काऽप्येषा।

(२) आर्यपुत्र। नवफलिकां गृहाणैतान्। कोकिल-स्वर-बाहुल्येन मनोहरा प्रथममञ्जर्येषा। तवोत्सवे खलु मया विनियुक्ता गायन्त्या यथा।

Dr, Hultzsch translated it as :—' °गायन्त्या यथा।'

कोइलसरवाहुल्लेण मणहरा पढम-मंजरी एसा।
तुह उच्छवम्मि हु मए विणिउत्ता गायणीइ जहा॥ [१२॥*]
राजा। सहर्षादरं। हस्तद्वयेन गृहीत्वा। देवि।
त्वयोपनीयमानो[ऽ*]यं सहकारांकुरो मया।
आत्तः पुष्पायुधस्येषुराज्ञास्वीकारलांछनं॥ [१३॥*]
अपि कुसुमे नवफलिका-व्यपदेशः पेशलांगि युक्तस्ते
17 । फलमेव कुसुममपि मे प्रसन्नया यत्त्वया दत्तं। [।१४॥*]
विदूषकः। साकूतं। अहो अच्चरियं [।*][1] भायधेएण वयस्सस्स कुसुम-मंजरी फलत्तणेण हत्थे चडिदा।
राजा॥ सोत्कंठमात्मगतं।

या मन्मथस्म (स्य) जयिनो[ऽ*]भिनवास्त्रदेवी
मूर्त्ता पपात हृदये मम युद्ध-भूमौ।
भंग्या मनोहरतनुं विजयश्रियं तां
प्राणेश्वरीमयमुदाहरते वय—
18 स्यः॥ [१५॥*] किं च।
या शारदी शशिकलेव कलेवरं मे
संग्रां(ग्रा)म-डामर-समुल्लसितप्रतापं।

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(१) अहो आश्चर्यम्। भागधेयेन वयस्यस्य कुसुममञ्जरी फलवत्त्वेन हस्ते लग्ना'

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* Cf. सूत्रधारो नटीं ब्रूते मार्षं वाऽपि विदूषकम्।
स्वकार्यं प्रस्तुताक्षेपि चित्रोक्त्या यत्तदामुखम्।
प्रस्तावना –दशरूपक, III 8.

Also cf. 'स्वैरङ्गैश्चापि वीथ्यङ्गैः प्रकुर्यादामुखं बुधः।'–मातृगुप्ताचार्यः।

Also cf. 'नटी विदूषको वापि पारिपार्श्वक एव वा।
सूत्रधारेण सहिता संलापं यत्र कुर्वते॥
चित्रैर्वाक्यैः स्वकार्योत्थैः प्रस्तुताक्षेपिभिर्मिथः।
आमुखं तत्तु विज्ञेयं नाम्ना प्रस्तावनाऽपि वा॥'

1 Dr. Hultzsch : फलत्वेन चटिता

लावण्य-कांति-सुधया स्नपयांचकार
सा मे हृदि स्खलति मन्मथविह्वलांगी ॥ [१६ ॥*]

नेपथ्ये वैतालिकाः ।

सुपहाय-सिरीसहिदो सुरो वि तुह्मुच्छवेण कीलंतो ।[1]
वा(बा)लायवसिंदूरं दियंगणाणं मुहे खिवइ ॥ [१७ ॥*]
जं सीमंताहिंतो हियं तए गुज्जरिंद-र-

19 मणीणं । मन्ने सिंदूरेणं तेण च्चिय रमइ तुह लोओ ॥ [१८ ॥*]
वा(बा)णेहिं अद्धनारी विसमसरेणावि नियरिऊ रइओ ।
अज्जुणवम्म तए उण अवल च्चिय विरइआ रिउणो ॥[१९ ॥*]×॥
विदू ॥ कलकलमाकर्ण्य । नेपथ्य[।*]वलोकितकेन । वयस्स[2][।*]पेच्छ
२ पहरिस-कीलिदं नायरजणस्स । राजा । सहकारमंजरीं
विदूषकस्यार्प–†

20 यित्वा । सकौतुकं पश्यन् । सखे किमुच्यते । राज्ञीं प्रति च । देवि
पश्य २ [।*] सिंदूरं क्वचिदट्टहासनिनदैरुद्दंडमुड्डीयते ।
कस्तूरीनिकरः क्वचित्क्वचिदपि श्रीखंडरेणूत्करः ।
कास्मी(श्मी)रद्रवशीकरैर्दंतिमुखोन्मुक्तैरतिव्याकुलः
पौरैः स्वैरमनेकधायमधुना[ऽ*]रब्धो(ब्धो) मधोरुत्सवः॥[२०॥*]
अपि च । पौष्पैराभरणैर्मनोज्ञतनवः

21 स्वैरं दधत्यो [ऽ*]धुना
सैंदूरीमरुणीकृतालकलतां लेखां ललाटीतटे ।

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(१) सुप्रभात-श्रीसहितः सूर्यो [ऽ*] पि तवोत्सवेन क्रीडन् ।
बालातपसिन्दूरं दिगङ्गनानां मुखे क्षिपति ॥ १७ ॥
यत्सीमन्ताद्धृतं त्वया गूर्जरेन्द्र- रमणीनाम् ।
मन्ये सिन्दूरेण तेनैव रमते तव लोकः ॥ १८ ॥
बाणैरर्धनारी विषमशरेणापि निजरिपू रचितः।
अर्जुनवर्मस्त्वया पुनरबला एव विरचिता रिपवः ॥ १९ ॥'
(२) वयस्य । प्रेक्षस्व प्रेक्षस्व प्रहर्षक्रीडितं नागर-जनस्य ।

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1 Cf. 'अस्त्रीकरोति जगतः विजये स्मरः स्त्रीरस्त्री जनः पुनरनेन विधीयते स्त्री ॥'

† Represented by a symbol.

नृत्यंत्यो मदविह्वलं लयविसंवादेषु पौरांगनाः
क्रीडामौरजिकस्वकांतवदनान्यालोकयंति स्मिताः ॥ [२१ ॥*]

राज्ञी [।*] कर्ण्णं दत्वा(त्त्वा)। सोल्लासं। अज्जउत्त[१] एदं पि आयण्णेहि (।) समयसुहावयं हिंदोलयं। राजा। प्रिये [।*] किमुच्यते।
अंस(श)न्यास-ग्रह-कृत-पदं ता-†

22 डितं मंद्रभूमौ
षज्जं(ड्जं) तन्वनृ(नृ)षभ-रहितं धैवतेनापि हीनं।
हिंदोलाख्यः सुखयति दधन्मध्यमं तारदेशे
कंपं वि(वि)भ्रत्किमपि रुचिरं षड्जके पंचमे च॥ [२२ ॥*]

विदू। वयस्स [।*][२] जाणिदं मए वि। एसो सो हिंदोलओ (।) जहिं हिंदोलय-चउत्थीए इत्थीउ कीलंति। राजा। स्मितमभिनीय। सोपहासं। नूनमभिज्ञो भवान् ग्राम-†

23 रागेषु। विदू। सदर्पं। कधं गेयं न जाणामि।[३] जदा मे वं(ब)भणी व(ब)हु-वियड-दंत-सुंदरं मुहं पसारिय मंगलाइं गाएदि तदा हं गोरि-गेयगहिल्लो हरिणो व्व पाणे दाउमिच्छामि॥ इति विदूषकं विहाय सर्वे हसंति। राजा। स्मित्वा [।*] सखे। एतावता गीते सम्यगभिज्ञो भवान्। कनकलेखा अंचलपिहितां सिंदूरमुष्टिं राज्ञी-

24 हस्ते [ऽ⁺] र्पयति। राज्ञी गृहीत्वा स्मितमभिनीय च (।) राज्ञो मस्तक-मुद्धूलयितुं मुष्टिमुत्क्षिपति। राजा। शिरो नमयन् सस्मितं।

सिंदूरोद्धूलनायैष मूर्द्धा नम्रीकृतो मया।
एष एव प्रणामश्च तन्निषेधाय दर्शितः ॥[२३॥*]

राज्ञी [।] सलीलस्मितं (।) सख्याः सिंदूरमर्पयति। कनकलेखा-विदूषकौ परस्परं सिंदूरोद्धूलनं नाटयतः। विदू॥

25 कस्तूरीक्षोदमर्पयन्। वयस्स[४] [।*] तुमं पि देविं भरेहि। राज्ञी (।)

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(१) आर्यपुत्र। एतमप्याकर्णय समयसुखावहं हिन्दोलकम्।

(२) वयस्स। ज्ञातं मयापि। एष स हिन्दोलको यत्र हिन्दोलक-चतुर्थ्यां स्त्रियः क्रीडन्ति।

(३) कथं गेयं न जानामि। यदा मे ब्राह्मणी बहु-विकट-दन्त-सुन्दरं मुखं प्रसार्य मंगलानि गायते तदाऽहं गोधेरगृहीत हरिण इव प्राणान्दातु-मिच्छामि।

(४) वयस्य। त्वमपि देव्यायर्पयस्व।(lit. देवीं भर)

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† Expressed by a symbol.

विशृंखल-चरणारविंदमपसरति। राजा।

देवि त्वन्मुखमुल्लसत्परिमलं स्मेरारविंदभ्रमा-
द्भृंगाणामुपसेदुषां प्रतिमया स्निग्धेंद्रनीलत्विषां।
संजाते मृगनाभिपत्र-मकरी-शृंगार-लीलायिते
चेतोहारि करोति कः पुनरिदं कस्तूरिकापंकिलं। [। २४ ॥*]

उपसृत्य (।) लला-

26 [ट*]स्वेदमुत्पुंसयन्। अलं संभ्रमेण [।*] अपनीयतां श्रमः। इदानीं हि।

संभोगोत्कलिं(लि)का-मिलत्सहचरी-शृंगावमर्शद्रव-
त्कस्तूरीमृग-मीलितेक्षण-झरत्तोषाश्रुमिश्रोद्गमः।
गीतैकांत-निषण्ण-किन्नरवधू-कंदर्पकेलि-क्लम-
स्वेदच्छेद-विचक्षणो विचरति श्रीखंड-शैलानिलः [। २५॥*]

विदू। वयस्स।[1] जदि तुमं एदाए दासीधूआए क-

27 [ण*]यलेहाए सह मम पाणिग्गहणं करावेसि (।) तदा अहं पि तुमं व नायरिय-नारीसहिदो वसंतूसवं माणेमि। राजा (।) राज्ञी च स्मयेते। कनक। सनासा-संकोचं विचिकित्सते। राज्ञी [।*] स्मृतिमभिनीय। अज्ज-उत्त [।*][2] पाणिग्गहण-वयणेण संभराविदम्हि। मए माहवी-लदाए सहयारस्स पाणिग्गहो कारिदव्वो [।*] तुम्हे वि तहिं-†

28 [णि*]मंतिदा चिट्ठध। ता दाणि उवसंभार-संपादण-कज्जण। उज्जाणं गमिस्सं। राजा। यदभिरुचितं देव्यै। इति सख्या सह राज्ञी निःक्रांता (निष्क्रान्ता)। राजा। सखे। क्व सा नवफलिका पारिजातमंजरी। न, न,

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(१) वयस्य। यदि त्वमेतया दासीदुहित्रा कनकलेखया सह मम पाणिग्रहणं कारयिष्यसि(lit. कारयसि) तदाऽहमपि त्वमिव नागरिक-नारी-सहितो वसंतोत्सवं मानयिष्यामि। (lit. मानयामि। as per the Prākrit usage).

(२) आर्यपुत्र। पाणिग्रहणवचनेन स्मारितास्मि। मया माधवी-लतया सहकारस्य पाणिग्रहः कारयितव्यः युवामपि तत्र निमन्त्रितौ तिष्ठथः। तदिदानीमुपसंभारसंपादनकार्येणोद्यानं गमिष्यामि।

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† Expressed by a symbol, wrongly given.

विस्मृतं [।*] सहकार-मंजरी। विदू। सस्मितं [।*] वयस्स। ण खु एदं विंभरणं[1]। संभरणं जेव एदं। इति सहकारमंजरीं समर्पयति। रा—

29. [जा*]। गृहीत्वा (।) सकरुणमात्मगतं।
परिम्लानामिमां दृष्ट्वा नूतनां चूतमंजरीं।
स्मरामि विरहक्लांतामंतःप्राणेश्वरीं नवां ॥ ६२ ॥ [*]

इति तादात्म्यमभिनीय शून्यमवलोकते। विदू। वयस्स[2]। मन्ने पारिआय-मंजरी-सणाहं पि दे सुन्नं हिययं। राजा। सखे किमुच्यते। रागं सांध्यमिवा(वो)-द्वहत्यविरलं शून्यत्वमासेदुषि प्रोन्मीलन्नव-विप्रयो—*

30 [ग-*][त]मसि व्योम्नीव सा मे हृदि। वा(बा)ला चांद्रमसी कलेव वसति स्तोतव्य-नव्योदया पंचेषोर्जयिनः प्रतापमसमं साक्षाद्वि-धत्ते[ऽ*]पि च ॥ [२७॥*] नेपथ्ये। सुहयारिणी भोदु मज्झन्न-संझा देवस्स[3]।

तिसियाण काणणेसुं तुह रिउ-रमणीण विंव(बिंब)ण-निहेण।
वयणाइं हारमुत्तासु सलिलकज्जेण व विसंति।[।२८॥*]

विदू। वयस्स[4] [।*]

देवेणाहवनिज्जिदाण
31　सहसा वंदीकदंतेउरं
दिंतेणं समिदा विओय-वियणा जाणं वसंतुग्गमे।

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(१) वयस्य। न खल्वेतद् विस्मरणम्। संस्मरणमेवैतद्।

(२) वयस्स। मन्ये पारिजात-सनाथमपि ते शून्यं हृदयम्।

(३) सुखकारिणी भवतु मध्याह्न-संध्या देवस्य। तृषितानां काननेषु तव रिपु-रमणीनां बिम्बनिभेन। वदनानि हारमुक्तासु सलिलकार्येणेव विशन्ति ॥ २८ ॥

(४) वयस्स। देवेनाहवनिर्जितानां सहसा वन्दीकृतान्तःपुरं
ददता शमिता वियोग-वेदना येषां वसन्तोद्गमे।
एते ते नत्वा पादयुगलं दण्ड-प्रमाणेन ते
पत्तिच्छत्रभरेण भूमिपतयो व्रजन्ति वासालयम् ॥२९॥

तत्किमिह स्थितेन। एहि। धारागिरि-लीलोद्यानमेव गच्छावः।

एदे ते णमिऊण पायजुवलं दंडप्पणामेण दे
पत्तिच्छत्त-भरेण भूमिवइणो वच्चंति वासालयं ॥ [२९ ॥]

ता किं इध ट्ठिदेण। एहि धारागिरि-लीलोज्जाणं जेव गच्छामो।
राजा। सप्रत्याशं सोत्कंठं च। यदभिरुचितं वयस्यायेति निःक्रांतौ (निष्क्रान्तौ)।
वसंतोत्सवो नाम

32 प्रथमोऽङ्कः[१] ॥ ० ॥

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(१) In lines 32, 36, 47 etc., थ is written like व्व, and so, is read as व्व by Dr. Hultzsch, and then corrected to थ, except in l. 47.

श्री [:*] ॥ प्रविश्य कुसुमाकरः ।

देव्या समस्त-कलया मलयानिलेन
चूतातिमुक्तकलता-मिथुनोत्सवेन ।
वारांगना-मसृण-मंगल-गीत-रं(रा)गै-
र्द्धा(र्घा)रागिरिः कमपि सम्मदमातनोति ॥ [३० ॥*]

अद्यैव च ।

मत्तानां मलयानिलैर्विटपिनां यूनां स्मितश्रीमतां
संव(ब)न्धोचितनर्मणामिव व(ब)लादाकृष्ट-केशांशुकान् ।
भ्रूभंगेन विवृ-

33 [त्य] पल्लवकरान् रोमांचितान्कोरकै-
रस्पं(स्यं)त्याकुल-पाणि-कंकण-झणत्कारेण वारांगनाः॥ [३१॥*]

केवलं वत्सा पारिजातमंजरी राजदर्शनोत्कलिका-परंपराभिरुत्ता-म्यंती मर्मणि व्यथयति । सा हि ॥

सायं कोक-वियोग-दर्शन-दलन्मर्मेक्षणा पक्षिणः
किं नोड्डीय मिलंत्यमी द्रुतमिति क्लांता मुहुः पृच्छति ॥
सीता-राम-कथासु कंपित-कुचास्वा(श्वा)-

34 [से]न शून्योद्गमं
हुंकारं ददती करोति करुणाविस्मारितार्थां सखीं ॥ [३२ ॥*]

किं व(ब)हुना ।

तन्वी तापातिरेकेन धत्ते यस्माद्विहस्तताम् ।
प्रवालहस्तै रुंधन्ति तस्येंदोरातपं लताः ॥ [३२ ॥*]

नेपथ्यावलोकितकेन । कथं प्रिया मे वसंतलीला ॥ सप्रणयादरं । प्रिये [।*] अयमहमि(म् । इ)त इतो भवती । निर्वर्ण्य । नूनमिदानीं ।

ऋजु-श्लथ-भुजेनाधो-हस्तेनाकाशले-

35 [खि]नी ।
नतानना मंदगतिस्तच्चिंतामेव गाहते ॥ [३४ ॥*]

ततः प्रविशति यथानिर्दिष्टा वसंतलीला। कुसुमाकरः। उपसृत्य। प्रिये [।*]
कथमास्ते वत्सा पारिजातमंजरी। वसंत।

उंत्तुंगे थण-मंडलस्स सिहरे ओट्ठ-प्पवालप्पहा-
पुंजं कुंजरगामिणी वहदि सा चिंता-नमंताणणा।[१]
अंतो नीहरिऊण सास-लहरी-सत्थेण पज्जूसुअं
दूरारोह-निहालि-
36 [अ*][प्पि]ययमं रत्तं व चित्तं नियं॥ [३५॥*]

कुसुमा। सकरुणचिंतावात्सल्यं[२]॥ प्रिये [।*] तत्किमर्थमागतासि तामेकाकिनीं वा(बा)लां विहाय। वसंत। रायागमणपउत्तिं उवलंभिदुं।[३] कुसुमा। प्रिये [।*] साधूक्तं। कथितं हि मे राज्ञो नर्मसुहृदा विदग्धेन यथा[ऽ*]द्य माधवी-सहकार-विवाहारंभ-दर्शनापदेशेन देवो धारागिरि-लीलोद्यानमागत्य युद्धांत-शुद्धांत-क्ष-
37 [ण*-]सहचारिणीं प्राणेश्वरीमवश्यमेकांते संभावयिष्यतीति। वसंत। आश्वसिति। कुसुमा। प्रिये। एवं च कथितं।

देवः परिजनस्योक्तीरज्ञातार्थो[ऽ*]पि चिंतया।
अभ्युपैति कथांताय शून्यं कंपितमस्तकः॥ [३६॥*]

किंतु।

नो संभावयति प्रसाद-विभवैर्भृत्यांश्चकोराद्विजा-
नुल्लासं निदधाति नो कुवलये नो वाहिनी-भर्त्तरि।
राजा सर्वकला-
38
[श्रि]तो[ऽ*]पि दिवसप्राये वियोगे प्रियां

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(१) उत्तुङ्गे स्तन-मण्डलस्य शिखर ओष्ठ-प्रवाल-प्रभा-
पुञ्जं कुञ्जर-गामिनी वहति सा चिन्तानमदानना।
अन्तर्निर्हृत्य श्वासलहरी-सार्थेन पर्युत्सुकं
दूरारोह-निभालित-प्रियतमं रक्तमिव चित्तं निजम्॥

2. Here, as also in lines 37, 46, 55, 57, and 74, the letter य in the end of a ligature is written like प. Dr. Hultzsch reads it as प and then corrects it to य.

(३) राजागमनप्रवृत्तिमुपलब्धुम्।

तामेव क्षणदामभीप्सति नवामापांडिमानं गतः ॥ [३७ ॥*]
तदमुना संविधानकेन त्वया सविशेषमाश्वास्य परितोषणीया वत्सा पारिजातमंजरी। यतः।

विरहे नूनमेकस्य दुःखेन लभते सुखं।
सुखेन चेतरो दुःखं प्रेम्णो हि कुटिला गतिः ॥ [३८ ॥*]

वसंत। जं आणवेदि पिअयमो[1]। कुसुमा। अहमपि ए(प्ये)तत्का—
39 र्यानुरूपस्याभिप्रायज्ञापनाय विदग्ध-द्वितीयस्य राज्ञः सकाश-मेव गच्छामीति निःक्रांतौ (निष्क्रान्तौ) ॥ विष्कंभकः ॥† ततः प्रविशति राजा विदूषकश्च। राजा। समंतादुद्यानमालोक्य। सखे।

तस्या एव मुखेन निर्मल-निज-ज्योत्स्नाभिराप्यायिताः
शंके [ऽ*]मी तरवो मनोज्ञमसृणच्छायाभिरायामिनः।
सौरभ्यं कुसुमोत्करेण दधतस्तस्यैव सं-
40 स्कारजं
झंपा-लंपटमाह्वयंति मधुलिट्संतानमुच्चैस्तरां(राम्) ॥ [३९॥*]

(१) यदाज्ञापयति प्रियतमः।

† Cf. अभिनवगुप्तः—'त्रिष्कभयत्युपस्तम्भयतीति विष्कम्भकः।'
नाट्यदर्पण-विवरणे—'विष्कम्भात्यनुसंधानेन वृत्तमुपष्टम्भयतीति।'
कोहलः—'मध्यम-पुरुषनियोज्यो नाटकमुखसन्धिमात्रसंचारः।
विष्कम्भको हि कार्यो नाटकयोगे प्रयोगकवत् ॥'
दशरूपके—'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः।
संक्षेपार्थस्तु विष्कम्भो मध्यपात्रप्रयोजितः ॥
साहित्यदर्पणे—'वृत्तवर्तिष्यमाणानां कथांशानां निदर्शकः।
संक्षिप्तार्थस्तु विष्कम्भ आदावङ्कस्य दर्शितः ॥
मध्येन मध्यमाभ्यां वा पात्राभ्यां संप्रयोजितः।
शुद्धः स्यात्, स तु संकीर्णो नीच-मध्यम-कल्पितः ॥'

Since the characters speak here both Sanskrit and Prakrit, this is to be identified as *Miśra-vishkambhaka*.

'अङ्कानर्हस्य वृत्तस्य त्रिकालस्यानुरञ्जिना।
संक्षिप्य संस्कृतेनोक्तिरङ्कादौ मध्यमैर्जनैः ॥
शुद्धो विष्कम्भकस्तत्र संकोर्णो नीचमध्यमैः।' — नाट्यदर्पणे.

विदू। वयस्स[1] [।*] जुत्तमणुमाणं ते। जदो वणस्सईणं चंदो राया।
राजा। दक्षिणाक्षिस्पंदनं सूचयित्वा (।) सपत्याशमुत्कंठते। नेपथ्ये (।) मंगलध्वनिः।
राजा। आकर्ण्णितकेन। सखे।

मध्यादुद्धृत्य तारं स्पृशदलघुकुचाकंपक्ष्केन यासां
श्वासेनैवावरूढं व्रजति यतिविदां सप्तकं रक्ति-

41 [मे]व।

ताभिर्ग्राम्यो[ऽ*]पि गीतध्वनिरयमधुना माधवी मंगलार्थं
वारस्त्रीभिः प्रयुक्तो गमयति गमकैर्नागरत्वं मनोज्ञैः ॥[४० ॥*]

तदेहि [।*] देवीं प्रत्युपसर्पाव इति (वः। इति) परिक्रामतः। विदू।
वयस्स[2]। जधा एस समकालुक्कंठिद-केलि-दीहिआ-कलहंस-कूइद-
करंवि(बि)दो असमंजभ(स)-मंजीर-कलयलो जधा यथो उम्हायमाण-
कप्पूर-परिमलुम्मीसिदो किलं-

42 [त]-कुसुमामोओ पच्चासन्नो हवदि तधा थणमहंपढमिया
मिलंतीहिं वियडनियंवो(बो)रुभरपरिक्ख[3]लंत-चलणारविंदाहिं दाहिणा-
निलंदोलिरवसंतमालामणहराहिं थोरथणमंडलुव्वहणपरिस्स[म-स]सिद-
मंदपच्चायमाणतम्मोलरसाहिं वारविलासिणीहिं सेविज्जंती अब्भु(ब्भु)-
ट्ठिदा देवी। राजा। निर्वण्ण्र्य। सखे[।*] किमुच्यते। वारांगना-मुख-†

43 [ज्यो]त्स्नालंघनोत्कंधरद्युतिः। देवी दुग्धार्ण्णवे लक्ष्मीरुल्ल-
संतीव लक्ष्यते ॥ [४१ ॥*] ततः प्रविशति यथानिर्दिष्टा राज्ञी। विदू। वयस्स

(१) वयस्य। युक्तमनुमानं ते। यतो वनस्पतीनां चन्द्रो राजा।

(२) वयस्य। यथैव समकालोत्कण्ठित-केलि-दीर्घिकाकलहंस-कूजित-करम्बितोऽसमञ्जस-मञ्जीर-कलकलो यथा च स्तोकोष्मायमाण-कर्पूर-परिमलोन्मिश्रितः क्रान्त-कुसुमामोदः प्रत्यासन्नो भवति तथा स्तनाहंप्रथमिकया मिलन्तीभिर्विकट-नितम्बोरुभर-परिस्खलच्चरणारविन्दाभिर्दक्षिणानिलान्दोलनशील-वसन्त-माला-मनोहराभिः स्थूल-स्तन-मण्डलोद्वहन-परिश्रम-श्वसित-मन्द-प्रत्याय्यमान-ताम्बूल-रसाभिर्वारविलासिनीभिः सेव्यमानाऽभ्युत्थिता देवी।

(३) This ligature is written differently in line 45.

† Expressed by a symbol.

[।*] इदो वि पेच्छ [।*][1] जधा एस कुसुमायरो मम सम्मुहं सन्नं करेदि तथा अ[संसयं] पारिआयमंजरिं वसंतलीलाए सह इध ज्जेव संचारइस्सदि। राजा। निर्वर्ण्य (।) किंचिदाश्वस्य च।

क्रान्तो विरहदावेन तामेव प्रति–

44 [धा]वति।

अंतःकरणपक्षी मे लावण्यामृतवाहिनीं ॥ [४२ ॥]

ततः प्रविशति विटपांतरिता पारिजातमंजरी वसंतलीला: च। राज्ञी [।*] उपसृत्य राजानमवलोक्य स्मितेन संभावयति। विदू [।*] ससंभ्रमं। अहो अरिट्ठमरिट्ठं।[2]

चूओ चंपयकुसुमेहिं चंपओ पाडलापसूणेहिं।
वउलो सिरीसउप्फेहिं वियसिओ हंत अच्चरियं ॥[४३॥*]

राजा। सस्मितं। धिङ्मूर्ख [।*] नेदमरिष्टं [।*] किंतु देव्या[ऽ*] यमस्माक–

45 [मा]चार्यकेण चित्रप्रयोगो नाम वृक्षायुर्वेदभेदः प्रदर्शितः। कनकलेखा। विहस्य [।*] भट्टा [।*] ण खु एसो वियक्खणत्तणेण वियड्ढो (ड्ढो) [।*] किंतु विसेसेण दड्ढा(ड्ढा)त्ति।[3] इति सर्वे हसंति। नायिका। राजानं सस्पृहमवलोक्य। अपवारितकेन [।*]† अज्जे [।*][4] अन्नपायवे अन्नकुसुमेहिं वियसाविदुं अत्थि मे कोदुहल्लं। वसंत। वच्छे [।*][5] एसो ज्जेव राया तुह उवज्झाओ हविस्सदि। नायिका ॥

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(१) वयस्य। इतोऽपि प्रेक्षस्व। यथैष कुसुमाकरो मम संमुखं संज्ञां करोति तथाऽसंशयं पारिजातमञ्जरीं वसन्तलीलया सहैव संचारयिष्यति।

(२) अहो अरिष्टमरिष्टम्।
चूतश्चम्पककुसुमैश्चम्पकः पाटलाप्रसूनैः।
वकुलः शिरीषपुष्पैर्विकसितो हन्ताश्चर्यम् ॥

(३) भर्तः। न खल्वेष विचक्षणत्वेन विदग्धः। किंतु विशेषेण दग्ध इति।

(४) आर्ये। अन्यपादपानन्यकुसुमैर्विकासयितुमस्ति मे कौतूहलम्।

(५) वत्से। एष एव राजा तवोपाध्यायो भविष्यति।

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† "तद्भवेदपवारितम्। रहस्यं तु यदन्यस्य परावृत्य प्रकाश्यते"
—साहित्यदर्पण.

46 [उ]ऽणं निश्व(निःश्व)स्य। सवितर्कमात्मगतं। कत्तो (कुतो) अम्हाणं तारिसा भायधेया।[1] राज्ञी। अज्जउत्त[2]। एदं तं माहवी-सहयार-मिहुणं। राजा। देवि [।*] साधु दर्शितं।

पूर्वामुखालंकृतयोर्माधवी-सहकारयोः।
कापि वैवाहिकी लक्ष्मीरियमाह्लादतेतरां॥ [४४॥*]

किं च।

धन्यो[ऽ*]यं सहकारसुंदरयुवा चैत्रानिलांदोलनै-
रुद्युक्तः परिरिप्सते प्रियतमो वामांगविश्रंभिणीं।
एषाप्यर्द्धसुवासिनी नवलता

47 [न]म्रीभवंती भृशं
निर्वं(र्बं)धेन पराङ्मुखी.न सहते वैयात्यवार्तामपि॥ [४५॥]

वसंत। नायिकां प्रति। अथो एवं जेव तुम्हारिसीओ मुद्धाओ दूरे गाढुक्कंठिरीओ पियसयासे परंमुहीओ हवंति।[3] नायिका। किंचिद्विहस्य। सासूयमिव। अज्जे [।*][4] तं अन्नं जेव किंपि जंपन्ती चिट्ठसि। अहं उण एत्तिगं जेव भणामि जं अन्नपायवे अन्नकुसुमेहिं वियसाविदुं अत्थि मे कोदुहल्लं। वसंत। स्वगतं। देवी

48 [जा]व उत्तरामुहट्ठिदा माहवी-सहयार-मिहुणं अणुरायभिभला भत्तुणो पच्छिमामुहट्ठिदस्य दंसयंती चिट्ठदि (।) ता मुहुत्तं पारिजाय-मंजरिं पायडं करेमि (।) जधा देवीए कहिं पि आहरणे पडिविंवि(बिंबि)दं पेच्छदि णं राया[5]। इति विटप-पल्लवानपसार्य नायिकां प्रकटीकरोति। राजा।

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(१) कुतोऽस्माकं तादृशानि भागधेयानि।

(२) आर्यपुत्र। एतत्तन्माधवी-सहकार-मिथुनम्।

(३) अथैवमेव युष्मादृश्यो मुग्धा दूरे गाढोत्कण्ठाः प्रियसकाशे पराङ्मुख्यो भवन्ति।

(४) आर्ये। त्वमन्यदेव किमपि जल्पन्ती तिष्ठसि। अहं पुनरेतावदेव भणामि यदन्य-पादपानन्यकुसुमैर्विकासयितुमस्ति मे कौतूहलम्।

(५) देवी यावदुत्तराभिमुखस्थिता माधवी-सहकार-मिथुनमनुराग-विह्वला भर्तुः पश्चिमाभिमुखस्थितस्य दर्शयन्ती तिष्ठति तावन्मुहूर्तं पारिजातमञ्जरीं प्रकटां करोमि यथा देव्याः कस्मिन्नप्याभरणे प्रतिबिम्बितां प्रेक्षत एनां राजा।

राज्ञीताडं(टं)के प्रतिविंवि(बिंबि)तां नायिकामवलोक्य। सहर्षावहित्थमात्मगतं। अये जितं मनोरथैः।

49 [य]दियं व(ब)लधूलिघोरांधकार-दुःसंचर-समर-संकेत-नवाभिसारिका मे प्राणेश्वरी प्रथमप्राणेश्वरी-ताडं(टं)कदर्पणे लोचन-गोचरं गता। सवितर्कात्मु(द्भु)तं च। नूनमियमस्मान् पश्चिमेन विटपांतरे वसंतलीलया केनचिदुल्लेखलंपाकेन वचसा नर्ममर्मणि स्पृष्टा सस्मितमसूयते।

सद्यः साध्वस-धूसरेण विकसद्वैलक्ष्य-लक्ष्मी-स्पृशा-
कर्ण्णांतालस-दृष्टिना[ऽ*]धर-पुटोद्भिन्नस्मि-
50 [त]श्रीमता।
[श्ल]क्ष्णेर्ष्याभिनय-भ्रुकुंस-भ्रुकुटी-सौभाग्य-शृंगारिणा
तन्वीयं वदनेंदुना मम दृशोर्दत्ते सुधाचर्वणां॥ [४६॥*]

सकरुणानुरागं च।

प्रतिविंव(बिंब)मिषादेषा स्वयं दौत्यमुपागता।
अत्यंतदुर्व(र्ब)लैरंगैर्व्रू(र्ब्रू)ते विरहदुर्दशां॥ [४७॥*]

इति कोमलांगुलिग्रहेण कर्ण्णं धृत्वा सा(स)विलासमवलोकयति। राज्ञी। सरोमांचमवनतमुखी स्पर्शसुखानुभवं नाटयति। वसंत। ताडं(टं)के नायि-

51 [का]प्रतिविंवं(बिंबं) निर्वर्ण्य राज्ञश्चेष्टया चित्तोपलक्षितकेन। अपवार्य साकूतं। वच्छे [।*][1] पेच्छ देवीए ताडंकस्स रामणिज्जयं (।) जं राया सावहित्थमेक्क-दिट्ठीए पेच्छंतो चिट्ठदि। नायिका। राज्ञी-ताडं(टं)के स्वप्रतिविंवं(बिंबं) राजानं च निर्वर्ण्य (।) सवितर्कप्रत्याशमात्मगतं। अम्महे [।*][2] किं एसो राया मे पडिविंवं(बिंबं) पेच्छदि (।) आदु देवीए ताडंकं जेव। ता दाव अमय-कालऊडाण(णं) अंत-

52 [रा]ले दोलाइदम्हि। इति चिंतां नाटयति। वसंत। नायिकायाश्चित्त-

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(१) वत्से। प्रेक्षस्व देव्यास्ताटङ्कस्य रामणीयकं यद्राजा सावहित्थमेकदृष्ट्या प्रेक्षमाणस्तिष्ठति।

(२) हंहो। किमेष राजा मे प्रतिबिम्बं प्रेक्षतेऽथवा देव्यास्ताटङ्कमेव। तत्तावदमृतकालकूटयोरन्तराले दोलायिताऽस्मि।

सुपलक्ष्य। वच्छे [।*][१] मा अन्नहा मन्नेहि।

देवीए ताडंके कण्णाहरणाहिदेवयं व तुमं।
संकाणुरायनिहुओ पेच्छइ पडिविंवि(बिंबि)यं राया ॥ [४८ ॥*]

जइ उण न पत्तियसि ता खणद्धं तुमं पल्लवंतरिदं करेमि जधा पडिविंव(विंब)सुण्णं ताडंकं पेच्छंतस्स केरिसी दिट्ठी भत्तुणो भोदि त्ति जाणासि। इति नायिकां पुनः पल्लवांत-

53 [रि]तां करोति। राजा। सखेदावाहित्थं शून्यदृष्टिरालोकते। वसंत। वच्छे [। *][२] पेच्छ २।

ताडंके तुह पडिअं अणियंती झत्ति भत्तुणो दिट्ठी।
विम्भरियनिहाणट्ठाण व्व सुन्नपज्झाउला जाया ॥ [४९ ॥*]

राजा। सावेगं पृष्ठतो[ऽ*]वलोकते। साह्लादमात्मगतं।

येनायोधनदर्शनोत्सवजुषां वैमानिकीनां मुखा-
न्यव्जा(ब्जा)नीव निशाकरेण गगने नीतानि विच्छायतां।
भूयो दृष्ट-
54 [मि*] [दं] तदेव सुतनोः स्मेरं किमप्याननं
विच्छेदातप-लीढलोचन-सुधा-निष्यंदि-चंद्रातपं ॥ [५० ॥*]

नायिका। ससाध्वसं राजानमपांगेनावलोक्य (।) लज्जया[ऽ]पसर्त्तु(र्तु)मिच्छंती परिक्रामति। वसंत। तां रुण[द्धि]। राजा। निर्वर्ण्य सस्पृहमात्मगतं।

उच्छ्वासि स्तनयोर्द्वयं तदपि यत्सीमाविवादोल्व(ल्ब)णं
लीलोल्लेखि गतं तदप्यनुपमं श्रोणिश्रिया मंथरं।
दीर्घं दृग्युगलं तद-
55 [प्यनु]गतं लास्येन किंचिद्भ्रुवो
रेतस्यास्तनुमध्यमं विजयते सौभाग्यवी(बी)जं वयः॥ [५१ ॥*

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(१) वत्से। माऽन्यथा मन्यस्व।

देव्यास्ताटङ्के कर्णाभरणाधिदेवतामिव त्वाम्।
शङ्कानुरागनिभृतः प्रेक्षते प्रतिबिम्बितां राजा॥

यदि पुनर्न प्रत्येषि तत्क्षणार्धं त्वां पल्लवान्तरितां करोमि, यथा प्रतिबिम्ब-शून्यं ताटङ्कं प्रेक्षमाणस्य कीदृशी दृष्टिर्भर्तुर्भवतीति ज्ञास्यसि।

(२) वत्से। प्रेक्षस्व प्रेक्षस्व।

ताटङ्के तव प्रतिमामपश्यन्ती झटिति भर्तुर्दृष्टिः।
विस्मृत-निधान-स्थानेव शून्यपर्याकुला जाता॥

सखी–विदूषकौ विदित-राज–नायिका–वृत्तांतौ परस्परं साकूतमवलोकयतः । राजा स्मृतिमभिनीय (।) सातंकं (।) पुनस्तथैव ताडं(टं)कमवलोकयति । सविमर्श–पक्षपातमहह (पातम् । अहह) । अज्ञातदोषा ताडं(टं)कं मद्दृष्ट्यालिंगितं प्रिया। धत्ते निश्चलमा(म)द्यापि प्रीत्या मदनुवृत्तये ॥ [५२ ॥*] राज्ञी । द—

56 [क्षि]णाक्षिस्पंदितकेन । अधृतिमभिनीय सोद्वेगमुन्मुखी सखी–मुखमीक्षते । तच्चेष्टां परिकलय्य (।) सासूयवितर्कमात्मगतं । अथो कुदो उण से हदासाए अज्ज वियट्टसंमुही सवियारा दिट्ठी ।[१] सविमर्शमात्मगतं । पडिहाइ अज्जउत्तो स[ब्भा(ब्भा)]वसिणेह–सुंदर–सहावो ।[२] असुहं पि व कहइ पुणो दाहिणनयणं फुरंतं मे ॥ [५३ ॥*] कनक । राज्ञी सवि(वै)–†

57 [ल]क्ष्यस्मितमीक्षते । राज्ञी । औत्सुक्यमभिनीय । सहि [।*] किं तए हसिदं ।[३] कनक । सवि(वै)लक्ष्यं जोषमास्ते । राजा । विदूषकं प्रतिअ(त्य)पवारितकेन । सखे । नूनमनया दासीपुत्र्या दानसंमानपूर्व्वं चिरनिवारितया–[ऽ*]प्यद्य सर्वं प्रकाशिष्यते । विदू । अपवार्य । अध इं ।[४] राजा । दृष्टिसंज्ञया कनकलेखां प्रसादयति । राज्ञी । राजचेष्टां परिकलय्य तं भ्रूभंगेन त–

58 [र्ज]यंती कनकलेखां वा(बा)हौ धृत्वा सावहेलं परिक्रम्य निःक्रा(निष्क्रा)–मति । नायिका । सर्वेषां चेष्टाः परिकलय्य सदैन्यमात्मगतं । राजानं प्रति ।

चंदस्स व तुह मेहंतरम्मि खणदंसणेण जा सासिया ।[५]
सीयामि सा चओरि व्व पुण वि तइ अंतरिज्जंते ॥

[५४ ॥] प्रकाशं । अज्जे [।*][६] नूणं देविं पसादिदुं गमिस्सदि राया । ता

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(१) अथ कुतः पुनरस्या हताशाया अद्य विसंवाद–संमुखी सविकारा दृष्टिः ।

(२) प्रतिभात्यार्यपुत्रः सद्भाव–स्नेह–सुन्दर–स्वभावः ।
असुखमपीव कथयति पुनर्दक्षिणनयनं स्फुरन्मे ॥

(३) सखि । किं त्वया हसितम् ।

(४) अथ किम् ।

(५) चन्द्रस्येव तव मेघान्तरे क्षणदर्शनेन या सस्मिता ।
सीदामि सा चकोरीव पुनरपि त्वय्यन्तरीयमाणे ॥

(६) आर्ये । नूनं देवीं प्रसादयितुं गमिष्यति राजा । तदेहि । गच्छावः ।

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† Expressed by a symbol.

एहि [।*] गच्छम्ह [।*] इति निःक्रां(निष्क्रां)ते। राजा। सप्रत्याशं पृष्ठतो[ऽ*] वलोक्य

59 [ना]यिकामदृष्ट्वा विदूषकं प्रति सवैलक्ष्यं [।*] सखे [।] दृष्टं त्वया यन्ममापतितं।

अपि सर्वकला देवी यदर्थे[ऽ*]भूत्पराङ्मुखी।
सा[ऽ*]पि जाता दृशोर्दूरे विजयश्रीः प्रिया मम ॥[५५॥*]

तत्किमत्र कर्त्तव्यं। विदू। वयस्स [।*][1] मारिदस्स भुंजिदस्स य एक्कं जेव णामं। थोओ व(ब)हू वा अवराहो अवराहो ज्जेव। ता संभावेहि महाभाइणिं पारिआयमंजरिं। राजा। सोत्कंठं। सखे [।*] एवं करोमि। इ—

60 [ति] परिक्रामतः। विदू। वयस्स [।*][2] पेच्छ एदं तं रविरह-तुरंगमकंति-सच्छायं मरगय-मंडवं। राजा। दक्षिणभुजस्पंदनं सूचयित्वा (।) सप्रत्याशं। सखे [।*] साधु दर्शितं।

एतच्चेतो हरति पुरतः पार्वती-कांत-कंठ-
[च्छा]या-कांतं मरकत-शिला-मंडपं श्लक्ष्णमक्ष्णोः।
येनोद्भ्रांतैर्द्युतिकिसलयैर्निह्नुतानामलीनां
मालात्मानं खलु विवृणुते मंजुना गुंजितेन ॥ [५६॥*]

इति परिक्रामतः ॥

61 राजा।

तस्या लोलदृशः स्तनौ सहृदयौ सम्यक्प्रमाणोद्धता-
वुद्धर्तुं निजदोषमप्रतिहतावाक्रांतकक्षांतरौ।
संरध्वौ(ब्धे) नवपत्रभंगिरचनारंभेण वादस्थले
माध्यस्थ्ये[ऽ*]पि ययोर्वलित्रयमधस्तस्थौ तनुप्रातिभं ॥ [५७॥*]

इति परिक्रम्योपसृत्य नायिकां पश्यन्सहर्षास्त्रं धृतिनिश्वा(निःश्वा)सं विमुच्य। उपधाय वयस्या[ङ्कं म्लान-त]ल्यो(ल्पो)त्पलांकुरा। वियोगयोगनिद्रायामियमास्ते

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(१) वयस्य। मारितस्य भुक्तस्य वैकैव गतिः। (lit. चैकमेव नाम।) स्तोकं बहु वाऽपराद्धमपराद्धमेव। (lit. अपराधोऽपराध एव।) तत्सम्भावय महाभागिनीं पारिजातमञ्जरीम्।

(२) वयस्य। प्रेक्षस्व। एतद्रविरथतुरङ्गमकान्तिसच्छायं मरकत-मण्डपम्।

62 [प्रि*][या] मम ॥ [५८॥*] तद्भवतु [।*] निर्वर्ण्णयामि तावत्। ततः प्रविशति यथानिर्दिष्टा नायिका सखी च। राजा। स्वगतं। अहह। मुखज्योत्स्नांकुरैरस्याः पीते तमसि मांसले। इंद्रनीलांश[वः] शेषाः परभागं दधत्यमी ॥ [५९॥*] सकरुणचमत्कारं। मरकतमयमेदिन्यां भा-[ति] प्रतिविंवि(बिंबि)ता कृशांगीयं। अंतर्जलशयनीयं तापेन निषेवमाणे-व ॥ [६०॥*] वसंत। सकरुणमाकाशे ॥ छ ॥

63 [जीवइ*][आ] वलआइ व मयरद्धय जयसि सन्ह-मज्झाए।[१] तं चिय हंत कुणंतो णिज्जीवं होहिसि कहं व ॥ [६१॥*] नायिका। वसंतलीला बा(बा)ष्पार्द्रमवलोक्य सगद्गदं। अज्जे।[२] तस्सिं(जस्सिं) सहाव-सुहए सव्वकला-संगयम्मि दिट्ठे वि। धिप्पेमि ओसही विय सो दूरं दुल्लहो राया। [।६२॥*] राजा। कुसुमान्यवचित्य (।) च्छ(छ)न्नं च्छ(छ)न्नमुपसृत्य तैर्नायिकामेकैकेन प्रहरति। नायिका। स--†

64 [संभ्रमा*]वेगं(।) राजानमवलोक्य। हद्धी।[३] एस णिद्दओ पच्चक्खो ज्जेव कुसुमाउहो मं मन्दभाइणिं पहरेदि। ता परित्तायदु २ अज्जा। इति वसंतलीलामालिंगितुमिच्छंती मूर्च्छति। राजा। सहसोपसृत्य। हा प्रिये पारिजात-मञ्जरि [।*] देहि मे प्रतिवचनं [।*] इति सकरुणं नायिका-हृदय-स्पर्शं नाटयति। वसंत। राजानमवलोक्य। नायिकां वीजयंती साश्वासं

65 [सकरु*][णं] च। वच्छे [।*][४] समस्सस २ [।*] ण खु एसो कुसुमाउहो [।*] तुह हिययवल्लहो खु भट्टो एसो। नायिका संज्ञां लभते। राजा। साश्वासं निर्वर्ण्य। यत्सद्यः-पुटभेद-सालस-लसत्पक्ष्मांचले

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(१) जीवन्त्या वलयानीव (?) मकरध्वज जयसि सूक्ष्ममध्यया।
तामेव हन्त कुर्वन्निर्जीवां भविष्यसि कथमिव ॥ ६१ ॥

(The rendering of Dr. Hultzsch differs here.)

(२) आर्ये। यस्मिन्स्वभावसुलभे सर्वकलासंगते दृष्टेऽपि। दीपया-म्यौषधिरिव स दूरं दुर्लभो राजा।

(३) हा धिक्। एष निर्दयः प्रत्यक्ष एव कुसुमायुधो मां मन्दभागिनीं प्रहरति। तत् परित्रायतां परित्रायतामार्या।

(४) वत्से। समाश्वसिहि समाश्वसिहि। न खल्वेष कुसुमायुधः। तव हृदयवल्लभः खलु भर्तैषः।

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† Expressed by a symbol.

चक्षुषी सोत्कंपस्तनया प्रसीदति धृति-श्वास-श्रिया यन्मुखं। यच्चायं पुलकः पुरा परिचितस्पर्शोपलंभात्तनौ तेनेयं सुतनुर्व(र्ब)भूव विधुरे जीवार्गला मे हृदि ॥ [६३ ॥*] नायिका (।) राजा–

66 [नमुप*]लभ्य (।) ससाध्वसमुत्थायात्मानं पर्यवस्थापयति। धृतिनिःश्वासमुत्सृज्य(।) वसंतलीलां प्रत्यवापरितकेन। अज्जे [।*][1] अइवल्लहे वि परव्वसे-जणे केरिसो वारंवारमणुवं(बं)धनिव्वं(ब्बं)धो। ता एहि [।*] गच्छम्ह। इति राजानं सलज्जाभिमानमपांगेनावलोक्य पराङ्मुखी परिक्रमितुमिच्छति। राजा। सौत्सुक्यं। वा(बा)हौ धृत्वा नायिकां निर्वर्ण्णयन् स्वगतं।

उत्थानं क–

67 [थमप्य*]जायत गतिस्तंभस्तु मामीहते
वैलक्ष्याद्वदनेंदुनैव वलितं दृष्टिस्तु सार्द्रा मयि।
अंगान्येव पराङ्मुखानि पुलको मत्पक्षपाती पुन-
र्मान-प्राथम-कलिपकी मृगदृशश्चेष्टैव चित्रीयते ॥ [६४ ॥*]

अपि च।

तल्पेंदीवरमुद्राभिरंकितानि मृगीदृशः।
सुरभिस्वेदविं(बिं)दूनि मदयंत्यंगकानि मां ॥ [६५ ॥*]

सस्पृहातिरेकं। उत्थानं जघनेन विघ्नितमभूदस्याः क-

68 [रो मंथ*]रो

नीवी-रक्षण-सौविदल्ल-पदवीं वामः प्रकामं गतः।
नीरंगी-सिचयांचलं कुचतटे व(ब)ध्नाति वामेतर-
स्तन्वंग्यास्त्रपयावगुंठितमिदं लीलायितं जृंभते ॥ [६६ ॥*]

प्रकाशं। अयि शशिमुखि [!*] मानं मुंच दृष्टिप्रसादै-
रुपजनय सुभिक्षं स्मेरनीलोत्पलानां।
अपि भवतु भवत्याः कोमलालापभंग्या
झगिति गलितगर्व्वो वल्लकीनां निनादः ॥ [६७ ॥*]

इति प्र–†

69 [ण*]मति। नायिका। हस्ताभ्यां राजानं किरीटेन प्रेरयंती सस्मितम-

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(१) आर्ये। अतिवल्लभेऽपि परवशे जने कीदृशो वारंवारमनुबन्ध-निर्बन्धः। तदेहि। गच्छावः।

(Dr. Hultzsch has :—'अयि वल्लभेपि etc.')

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† Expressed by a symbol.

पसरति। विदू। मा कहवि कोवि इह देवीए परिअणो संचरेदि।[१] ता आसासेहि कंठग्गहेण तुरियं जेव महाभायं विअयसिरिं। राजा [।*] आलिंग्य (।) मुहूर्त्तमिवानंदमुद्रां नाटयित्वा (।) स्वगतं।

शीघ्रमंतर्मुखैर्भूत्वा विलीनं नवनीतवत्।
करणैः स्पर्शलाभान्मे सुखाद्वैते मनः स्थितं॥ [६८॥*]

70 [अ*]पि च।

उन्मीलत्पुलकांकुरस्तन-तट-स्वेदांवु(बु)-जंवा-(बा)लित-
श्रीखंड-प्रभविष्णु-सौरभ-गुण-ग्राही हठालिंगने।
आनंदाश्रु- तरंग-संगम-चमत्कार-श्रिया शीतलो
विच्छेद-ज्वरमावयोर्द्धृ(र्धृ)तिभवः श्वासानिलः पीतवान्॥[६९॥*]

ततः प्रविशति ताडं(टं)कहस्ता कनकलेखा॥

कनक। सचिंतासंभ्रमं। मए महारायस्स [वअणेन भट्टिणी विप्प-*]।

71 [ल]द्धा ण उण इत्थि त्ति अज्ज जाव भट्टिणी विप्पलद्धा।[२] अज्ज उण देवीए सयं जेव उल्लिहिय सव्वं उवलद्धं। अहं णिमित्तमेत्तं जाद म्हि। अव्वो सामि-णिओअस्स अवस्संकरणिज्जदा [।*] जेण ज्जेव देविं वंचिदुं अव्भ(ब्भ)त्थिदा तं जेव महारायं देवीए निओएण उल्लुंठिस्सं। पुरो[ऽ*]वलोक्य। एदं तं मरगयमंडवं।[३] [इ][ति...परिक्रम्य*]

72 राजानमवलोक्य स्वगतं। अम्महे [।*][४] कत्तो आसासो भट्टिणीए(।) जीए वल्लहो अन्नंगणा-णवरंग-सिणेह-वाउरा-णिवडिद-हिअय-हरिणो एवं हिंडदि। उपसृत्य (।) वैल[क्ष्यं] नाटयंती प्रकाशं। जयदु २ भट्टा।[५] सर्वे

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(१) कुतश्चिदपि कोऽपि देव्याः परिजन इह मा संचरत्। (lit. मा कथमपि कोपीह देव्याः परिजनः संचरतु।) तदाश्वासय कण्ठग्रहेण त्वरितमेव महाभागां विजयश्रियम्।

(२) मया महाराजस्य[वचनेन भट्टिणी विप्र-]लब्धा, न पुनः स्त्रीत्यद्य-यावद् भट्टिनी विप्रलब्धा। अद्य पुनर्देव्या स्वयमेवोल्लिख्य सर्वमुपलब्धम्। अहं निमित्रमात्रं जाताऽस्मि। अहो स्वामिनियोगस्य अवश्यंकरणीयता। येनैव देवीं वञ्चयितुमभ्यर्थिता, तमेव महाराजं देव्या नियोगेनोल्लुण्ठयिष्यामि।

(३) एतत्तन्मरकतमण्डपम्।

(४) हंहो। कुत आश्वासो भट्टिन्या यस्या वल्लभोऽन्याङ्गना-नवरंग--स्नेह-वागुरा-निपतित-हृदय-हरिण एवमटति।

(५) जयतु जयतु भर्ता।

शंकेते। राजा। नायिकां पृष्ठतः कृत्वा (।) कनकलेखाहस्ते ताडं(टं)कमत्रलोक्य (।) स्वगतं। अ[ये] [? प्राक्प्रतिविंवि(बिंबि)तप्रियांगं ताडं(टं)कमर्पय-*]

73 [न्त्या] देव्या दोषोद्धट्टनेन निपुणमुल्लुंठिताः स्मः। प्रकाशं। भद्रे। अद्य खल्वकारणकुपिता[ऽ*]पि देवी प्रसादनीयेति त्वामेव प्रतिपालयतामस्माकमत्र दिनमतिक्रांतं। त्वत्साहाय(य्य)कसापेक्ष्यं(क्षं) ह्येतत्कार्यं। कनक। सनर्मस्मितं। भट्टा [।*][1] जा एसा अम्हाणं दुदीया भट्टिणी तए पट्ठिं दिंतेण रोसाविदा चिट्ठदि(।) [सा] [जेव तुम्हाणं साहज्जिका हुविस्सदि।*]

74 [रा]जा। स्मित्वा। कनकलेखे [।*] उभयमप्येतत्कार्यं त्वय्येवायतते। तत्किं प्रष्टव्यं भवत्या। कनक। ताडं(टं)कमर्पयति। राजा। गृहीत्वा स्वगतं। कण्र्णालंकरणं देव्या विंव(बिंब)स्थानं जयश्रियः। संप्रत्युभयथा[ऽ*]प्येष ताडं(टं)कः प्रतिभाति मे॥ [७० ॥*] प्रकाशं। किं पुनः कारणं ताडं(टं)क-प्रेषणे। कनक। एदं कारणं। एस ताडंको[2] अज्ज ग[रु] [ओ संजाओ ति अ-]

75 [ण्णं] कण्णाहरअं देवीए धारिदं। अज्ज खु वसंतलीला-विअड्ढ-गोट्ठी-महु-मत्त-सवण-जुअलस्स अहिणव-सोहग्ग-सुंदर-मणहर-कुसुम-मंजरी-रसम्मि[च्छे]ल्ल-छच्चरणचरिदस्स भत्तुणो धारागिरि-पमदुज्जाणे जेव सव्वो दिणो अदिक्कंतो। रयणी उण मए विणा कधं गमिस्सदि त्ति विर[ह][व्वथामवणेदुं देवीए एस ताडंको*]

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(१) भर्तः। यैषाऽस्माकं द्वितीया भट्टिनी त्वया पृष्ठं ददता रोषिता तिष्ठति (सा एव भवतः सहाया भविष्यति)।

(२) एतत्कारणम्। एष ताटङ्कोऽद्य [गुरुकः संजात इत्य(न्यत्)] कर्णाभरणं देव्या धारितम्। अद्य खलु वसंतलीला-विदग्ध-गोष्ठी-मधुमत्त-श्रवण-युगलस्याभिनव-सौभाग्य-सुन्दर-मनोहर-कुसुम-मञ्जरी-रस-मग्न-षट्चरण-चरितस्य भर्तुर्धारागिरिप्रमदोद्यान एव सर्वं दिनमतिक्रान्तम्। रजनी पुनर्मया विना कथं भविष्यतीति विरह[व्यथामपनेतुं देव्या ताटङ्कः प्रे]षितः।

The lacunae in this paragraph are conjecturally filled in by us.

76 [पे]सिदो। वसंतलीला-विदग्धौ (।) सभयमन्योन्यं पश्यतः। राजा। स्वगतं। अये वक्रोक्ति-परिपाटी-पाटव-ज्ञापनं। यदि वा (।) देवीं सर्वकलामधिकृत्य स्तोकमेतत्। किंतु [।*]

देवी प्रसादनीयेत्येनां मुंचामि कातरां विरहे।
स्वहृदयमयो[ऽ*]स्मि जातो वज्रं तु सुकोमलं हृदयात्॥[७१॥*]

नेपथ्ये।

[अ] [न्यस्याः परिसांत्वनाय महसामीशे दिशो रागि-*][1]

77 णि प्राची कोकिल-मेचकेन तमसा मालिन्यमालंव(ब)ते। या प्रातः परिरंभनिर्भरकरं दोषापलापक्षमं लब्ध्वा(ब्ध्वा) रागिणमेव वक्ष्यति मुखं स्मेरं प्रसादश्रिया॥ [७२॥*] अपि च। विस्फूर्जत्कर-दीपिकांकुर-मरुद्धंधावधूतं जगद्घ्राणप्राणमपक्रमं विदधतः कर्पूरभंगानिलैः। सिंहद्वारि नि[वा][रितारिनिवहैः?*]...[संत*]

78 त-वं(बं)दि-पाठ-तुमुलं तास्यंति शृंगारिणः॥ [७३॥*] किं च।

नासीरचंद्रातपदीपिकाभिः पूर्वाचलेनांतरितो[ऽ*]नुमेयः।
अपींदुरुत्ताम्यति राजभावाद्भूमंडलाखंडल सेवितुं त्वां॥ [७४॥*]

नायिका। वसंतलीलां प्रति सकरुणं। तए वि देवीए भएण मंदभाइणी पारिआय मंजरी परिहरिदव्वा। अदो[2] ज्जे [व] [भणामि अइवल्लहे वि परव्वसे*]

79 [ज*]णे केरिसो वारंवारमणुवं(बं)ध-णिव्वं(ब्बं)धो। वसंतलीला नायिकां सास्त्रमालिंगति। राजा (।) अपवारितकेन नायिकां चिवु(बु)के स्पृष्ट्वा। प्रिये [।*] अलमन्यथा संभावनया। मुहूर्त्तमास्थानमधिष्ठाय प्रतिनिवृत्त एवास्मि। वसंतलीलां प्रति। आर्ये भवत्या [ऽ*]स्मद्धृदयंगतया लालनीयेयं तावद[स्म][दागमनपर्यन्तं*]...[इति*]

80 विदूषक-कनकलेखाभ्यां सह परिक्रामति। सकरुणं पृष्ठतो[ऽ*]वलोक्य। स्वगतं। आः प्रिये पारिजातमंजरि। उद्भिद्यमान-चंद्रांशु-दंष्ट्रा-कराले निशा-चरी-मुखे मुच्यमाना[ऽ*]सि। नायिका। सास्त्रं। महाभाय [।*] इत्तिगं

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1. The lacuna here was filled in as above in a copy of the play, belonging to Mr. K. K. Lele, by Mr. P. T. Kapashe and Mr. A. W. Wakankar.

(२) त्वयाऽपि देव्या भयेन मन्दभागिनी पारिजातमञ्जरी परिहर्तव्या। अत एव [भणामि अतिवल्लभेऽपि परवशे] जने कीदृशो वारंवारमनुबन्ध-निर्बन्धः।

दिट्ठो सि मए मंदभाइणीए।[१] राजा। सव्यथमात्मगतं। किमपि [मसृ]-[णितायां भ्रूलताविभ्रमाणां मम*]†

81 हृदय-शिलायां विश्वशृंगारशिल्पी। तव ऋजुगुणसूत्रन्यास-रेखांकितायां लिखति विशिखटंकैः पुष्पकेतुः प्रशस्ति॥ [७५॥*] इति निःक्रांतः (निष्क्रान्तः)। नायिका। सानुतापमुद्भ्रीविकावलोकितकेन। कधं लोयणपहं अदिकंतो परव्वसो जणो।[२] स्वगतं। ता दाणि जं देवीए कारिदव्वं तमहं सयं जेव [कर]इ[स्सं] मंदभाइणी॥[३]

82 [इ]ति सोद्वेगमुद्भ्रांत-हृदया परिक्रामति। वसंत। सौत्सुक्यं। नूणमेदाए किंपि अमंगलमज्झवसिदं।[४] ता सव्वधा धारइस्सं॥ इति निःक्रांताः (निष्क्रान्ताः) सर्वे [।*] ताडं(टं)क-दर्पणो नाम द्वितीयोऽङ्कः॥ श्रीः॥०॥ रूपकार-प्रकांडस्य सीहाकस्यांगजन्मना। प्रशस्तिरियमुत्कीर्णा रामदेवेन शिल्पिना॥०॥

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(१) महाभाग। एतावद् दृष्टोऽसि मया मन्दभागिन्या।

(२) कथं लोचनपथमतिक्रान्तः परवशो जनः।

(३) तदिदानीं यद्देव्या कारयितव्यं तदहं स्वयमेव करिष्यामि मन्दभागिनी॥

(४) नूनमेतया किमप्यमङ्गलमध्यवसितम्। तत्सर्वथा धारयिष्यामि।

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† This is conjecturally filled in by us. Dr. Hultzsch leaves it a blank. Cf. प्रबोधचन्द्रोदयम् iv.12:— ‘मसृणितशिलाः’ Cf. मालती-माधवम् I. 27:—‘ स्तिमितविकसितानां etc.’

अथ श्रीसदानन्दविरचिता परिमलामोदटीका ।

पङ्क्तिः—

(१) अथ तत्रभवान्राजगुरुः श्रीमदनो बालसरस्वत्यपराख्यः कवि-र्धाराधीशार्जुनवर्मदेवस्य पारिजातमञ्जरीत्यपराख्यां विजयश्रियं नाम नाटिकां प्रशस्त्यर्थं व्यरचयत् । तत्रादौ तावदाशीर्नमस्क्रियादिमुखेन प्रारभ्य वस्तुनिर्देश-रूपेण कथामुपाक्षिपत् । 'आसीत्कश्चिद्दिगन्तकीर्तिर्भोजराजः । स इदानी-मर्जुनवर्मदेवस्य रूपेण पुनरेव गामवतीर्णः । तस्येयं श्रवणमधुरा प्रशस्ति-रिह धारापुर्यलङ्कारभूतायाः सरस्वतीदेव्याः प्रासादे शिलाफलकयुगलेऽनल्प-प्रयासेन लिख्यत' इति । अपि च कविः शार्दूलविक्रीडितच्छन्दोरचितपद्यद्वयेन नान्दीमपठत् । सा चाभिनवगुप्ताचार्याणां मतेन त्र्यस्रतालानुगता त्रिपदा षट्पदा द्वादशपदेति, चतुरस्रतालानुगता चतुष्पदाष्टपदा षोडशपदेति वा पृथक् त्रिविधा भवति । पदान्यत्र श्लोकावयवभूतानि सुप्तिङन्तानि वा श्लोकतुरीयांशरूपाणि वाऽवान्तररूपाणि वेति भवन्ति । एवं स्थिते कीदृशीयं नान्दीति वक्तुं न पारयामः । "श्लोकपादं पदं केचित् सुप्ति-ङन्तमथापरे । परेऽवान्तरवाक्यैकस्वरूपं पदमूचिरे ।" इति च नाट्यप्रदीपेऽ-भिहितत्वात् । लक्ष्मणसूरिभिस्त्वियं द्वादशपदा नान्दीति मन्यते । **तत्ताद्द-गिति** । पुष्पधन्वनः पुष्पमयी चापयष्टिरत्र चन्द्रसुहृदो मदनदेवस्य वामाङ्गया रतेरुपमानभूताऽस्ति । चापयष्टिः सुमनोभिर्मनोहरतनुर्मन्मथस्य वामहस्त-मलङ्करोति । अपि च सुमनस इव मनोहरा तनुर्यस्याः सा मदनस्य वामाङ्गी तस्य वामपार्श्वमेवालङ्करोति । चापलताया मध्यभागो मुष्ट्या ग्रहणीयो भवति । तथा रतिरपि मुष्टिग्राह्यमध्या भवति । मुष्टिग्रहणेन यच्चापलताया-श्चारुतरमवष्टम्भनं भवति, तेन तस्या आकृतिर्नम्राऽवनता भवति । तथैव मधुरेण मनोहरेणावष्टम्भनेनोपगूहनेन रत्या अप्याकृतिर्नम्रा भवति । कटाक्ष-वच्छिलीमुखानां व्यापारो गतागतमाकर्णान्तं नटति नृत्यति । तादृशेन

व्यापारेण ननु चापलता धन्या कृतकृत्येव भवति। पक्षे च कटाक्षरूपा बाणा अपि रत्या लोचनानामायतत्वादाकर्णान्तं नटन्ति नटवद् व्यवहरन्ति। तादृशेन व्यापारेण रतिरपि धन्या भवति। अत्र श्रौत्युपमालङ्कारः।

अत्रेदं श्रीहर्षस्य पद्यमपि स्मर्तव्यम्– 'कुसुमसुकुमारमूर्तिर्दधती नियमेन तनुतरं मध्यम्। आभाति मकरकेतोः पार्श्वस्था चापयष्टिरिव ॥' इति। अपि च 'काव्यार्थसूचकैर्वर्णैर्नान्दीश्लोकः प्रशस्यते।' इति।

(२) अत्र भगवतः कृष्णस्य बाणासुरविजयसम्बद्धा पौराणिकी कथानुसन्धेया। गोग्रहणार्थमागतेभ्यः कुरुभ्योऽखिलानां गवां रक्षणमर्जुनोऽकरोदिति यैतिहासिकी कथा साप्यत्रानुसन्धेया। पञ्चेषुत्वान्मदनो विषमेषुरिति ख्यातः। कन्दर्पस्य विस्फूर्जद्भिः शरैर्विच्छिन्नभूतामिव राधिकां वासुदेवः करोति। तथा च गीतगोविन्दे–'विरहपाण्डुमुरारिमुखाम्बुजद्युतिरयं तिरयन्नपि वेदनाम्। विधुरतीव तनोति मनोभुवः सुहृदये हृदये मदनव्यथाम्।' इति, तथा 'मनसिजविशिखभयादिव°' 'अविरलनिपतितमदनशरादिव°' 'कुसुमविशिखशरतल्पम्' इत्यादि च वर्णनं राधिकाया विरहविधुरावस्थां संसूचयति। कृष्णो गोपालः गाङ्गेयं स्कन्दमजयत्। अर्जुनोऽपि गाङ्गेयस्य भीष्मस्य नाशे पूर्णमनोरथ आसीत्। अर्जुनपक्षे राधावेधो मत्स्यवेधमधिकृत्य ग्राह्यः। पक्षे भोजदेवस्य बाणवंशीयराज–पराभवः, राढाविजयः, कलचुरिभूप-गाङ्गेयदेवभङ्गश्चानुसन्धेयाः।*

* श्रीलक्ष्मणसूरिभिर्विरचितायां पारिजातमञ्जरीव्याख्यायां तु भोजराजपक्षेऽर्जुनवर्मपक्षे कृष्णपक्षेऽर्जुनपक्षे चेदं पद्यं प्रायः विविधार्थकं ग्राह्यमिति निर्दिष्टं भवति। तदस्मभ्योऽपि सम्यग्भाति। कृष्णस्य गोपालनं प्रसिद्धमेव। कृष्णपक्षे गाङ्गेयः स्कन्दः। तथा च 'गाङ्गेयाय नमस्तुभ्यं कार्त्तिकेयाय धीमते।' इति। अथ "तथा राधां कर्णस्य धात्रीं मातरं सूतभार्यां विषमेषु रथस्य भू-ग्रस्तत्वादिसंकटेषु वेधेन कर्णशिरःकर्तनेनेत्यर्थः।" इति श्रीलक्ष्मणसूरयो व्याचख्युः। किन्त्वत्र 'कविराज-राजशेखररचित-बालभारतस्थानि पद्यानि स्मर्तव्यानि–"इह हि सदसि राधां यः शरव्यीकरोति।" इति, "राधावेधकरो हठेन हरते कीर्त्या समं द्रौपदीम् ॥" इति, "राधायन्त्रं रचयत पुनर्विद्धमप्यस्त्वविद्धम्" इति च।' इति वयं मन्यामहे। भङ्गः पराजय इति मल्लिनाथो 'भङ्गं जयं चापतुरव्यवस्थम्' इत्यस्य (रघु. VII. 54) व्याख्याने।

प्रबन्ध-चिन्तामणौ 'भोजराज मया ज्ञातं राधावेधस्य कारणम्। धाराया विपरीतं हि सहते न भवानिति।' इति दृश्यते। अत्र राधा-देशमधिकृतं लिखितं न वेति न शक्यं निश्चेतुम्।

(३) 'शृङ्गाटकचतुष्पथे' इत्यमरः। अनेन बाणभट्टकृत-मुज्जयिनीवर्णनं 'अमरमन्दिरैर्विराजित-शृङ्गाटका' इति स्मारिता वयम्। अत्र चैत्र-पर्वणा वसन्तोत्सवो निर्दिष्टः। तथा च वात्स्यायनीये कामसूत्रे 'पक्षस्य मासस्य वा प्रज्ञातेऽहनि सरस्वत्या भवने नियुक्तानां नित्यं **समाजः**।' इति यन्निबद्धं तदत्रावधारणीयम्। यशोधरविरचितायां जयमङ्गलायामस्य यत् स्पष्टीकरणं कृतं तदप्यत्रोपयोजनीयम्—"यद्दिनं यस्या देवताया लोकप्रसिद्धं तत् प्रज्ञातम्। यथा....सरस्वत्याः पञ्चमी....। सरस्वती च नागरकाणां विद्याकलास्वधिदेवता, तस्या आयतने पञ्चम्याम्।.... पूजोपचारकत्वेन प्रतिपक्षं प्रतिमासं च ये नियुक्ता नागरकनटादयो नर्त्तितुं तेषां **समाजः**, स्वव्यापारानुष्ठानेन मिलनम्, यस्मिन्प्रवृत्ते नागरकाः **सामाजिका** भवन्ति।" इति। अपि च कौटिलीयार्थशास्त्रे 'पर्वसु वितर्दिच्छत्रोल्लोपिकाहस्तपताकाच्छागोपहारैश्चैत्रपूजाः कारयेद्' इति स्पष्टीकृतं (IV 3) तदप्यत्रावधार्यम्। अथ च "°वैश्रवण-श्री-मदिरा-गृहं च पुरमध्ये कारयेद्" इति यदन्यत्र तस्मिन्नेव ग्रन्थोत्तमे (II. 4) संसूचितं तदपि विमर्शनीयमत्र॥ ऋचो यजूंषि सामानीति तिस्रो विद्याः त्रिविद्याः। ता अधीते **त्रैविद्यः**। 'तदधीते तद्वेद' इत्यण् (पा. ४.२.५९)। **गौडान्वयेति**। अत्र भेदभावपरम्परितरूपकमुपलभ्यते।

(४) अस्यां नाटिकायां शृङ्गारः प्रधानो रस इति प्रतीयते। अथ च भरतमुनिप्रणीत—नाटयशास्त्रात् 'शृङ्गारो विष्णुदैवत्य' इत्येतत्सम्यगाकलय्य कविरेष कृतवान् विष्णोर्नुतिं प्रारम्भे। गङ्गाधरायणेरिति। गङ्गाधरस्यापत्यं पुमान् गङ्गाधरायणिः। 'प्राचामवृद्धात्फिन्बहुलम्' इत्यपत्ये फिन्प्रत्ययो भवति बहुलं प्राचां मतेन।

वस्तुतस्तु नाटक-नाटिकयोरस्ति भेदः। तथा च "सूत्वा नाटक-नाटिका–प्रकरण–प्रायान्प्रबन्धान्बहून् विश्राम्यत्यधुनाऽपि नातिशयिता वाणी शिवस्वामिनः।" इति भवति सुभाषितम्। अतः श्रीकृष्णकविरचितायां मन्दारमरन्दचम्प्वां यल्लिखितं तदेव सम्यक्प्रतिभात्यस्मभ्यम्।

"नाटिकां च प्रकरणीं रूपकं केचिदूचिरे।
नाटिकायां ख्यातवृत्तं भारती वृत्तिरिष्यते॥
स्त्रीबाहुल्यं, तथाङ्कास्तु चत्वारो, नायिका पुनः।
सा दिव्यमर्त्यान्यतरा सदान्तःपुरवासिनी॥
मुग्धा देवीवशगता तादृक्सुन्दररूपिणी।
नायकस्तु प्रवर्तेत तद्देवीत्रासशङ्कितः॥
सा तु देवी प्रगल्भा च गम्भीरा मानिनी तथा।
तदानुकूल्यादन्ते च तयोरेकत्र सङ्गमः॥
सा नायिका तु वचसा नानुरागं प्रकाशयेत्।
कैशिक्यङ्गानि चत्वारि शेषं नाटकवन्मतम्॥'

इति नाटिका।" इति। एतादृगेव दशरूपके (III 43-48) साहित्यदर्पणे च नाटिकाया वर्णनमुपलभ्यते।

निखिलमिदं वर्णनमत्र युक्तरूपमेव भासते। यतः प्रथमशिलापट्टिकायामङ्कद्वयं वर्तते, यतश्चेयं नाटिका शिलायुगल आसील्लिखिताऽतः सम्भाव्यत एवास्या नाटिकाया अङ्कचतुष्टयवत्त्वम्। तथा चानुमेयमिदं यन्नायिकानायकयोरङ्कचतुष्टयस्यान्ते मिलनमासीदिति। अपरं च प्रथमाङ्के नायिकाया अपि दिव्यमानुषीत्वं मुग्धत्वं देवीवशगत्वं च स्पष्टीकृतान्येव। नायकोऽपि द्वितीयेऽङ्के देवीकोपशङ्कित इव प्रवर्तते। अङ्कद्वयेऽस्मिन् स्त्रीबाहुल्यमपि सर्वथा दृश्यते।

अपि चेयं नाटिका कर्पूरमञ्जर्याख्य-सट्टकमनुगतेति विशदीकृतमेवास्माभिरधःस्तात्। अत्र कर्पूरमञ्जर्यामेव यल्लिखितमनयोर्नाटिका-सट्टक-

योरन्तरं तदवधार्यम्–" सो सट्टको ति भणई दूरं जो णाडिआइं अणुहरइ । किं उण एत्थ पवेअस-विक्कम्भाईं ण केवलं होन्ति ॥ " (तत्सट्टकमिति भण्यते दूरं यन्नाटिका अनुहरति । किं पुनरत्र प्रवेशक–विष्कम्भकौ न केवलं भवतः ॥) इति । कर्पूरमञ्जर्यामपि दृश्यतेऽङ्कचतुष्टयम् ।

(५) अपहस्तितः दूरीकृतः कदर्थितो वा । अथवा विद्रावित इति । विहस्तो व्याकुलइत्यर्थः । 'विहस्त-व्याकुलौ समौ' इत्यमरः । व्याकुलानां मनस्विनीनां मानः कलकण्ठ-मिथुनमधुरकलकलेन हेलया दूरीक्रियत इत्यर्थः। चंगेति। देशभाषायां सुन्दरेत्यर्थे । साधुरिति यावत् । 'चषकोऽस्त्री पानपात्रम्' इत्यमरः । षट्चरणाः षट्पदा इत्यर्थः । त एव चारणाः । 'षट्पदभ्रमरालय' इत्यमरः ।

(६) विडव-कुडङ्गेति । हालविरचितगाथा-सप्तशत्यां " गोलातड-विअडकुडङ्गमहुअ " इति लभ्यते । अस्यार्थः 'गोदातटविकटकुञ्ज-मधूक' इति विदुषां संमत एव। भारतीभवनं सरस्वतीमन्दिरमित्यर्थः। 'प्रबन्धकल्पना कथा' इति 'स्त्रियः सुमनसः पुष्पं प्रसूनं कुसुमं सुमम्' इति चामरः । 'ब्राह्मी तु भारती भाषा गीर्वाग्वाणी सरस्वती' इत्यप्यमरः । 'आपः सुमनसो वर्षा अप्सराः सिकताः समाः। एते स्त्रियां बहुत्वे स्युरेकत्वेऽप्युत्तरत्रयम् ॥' इति ।

(७) चैत्रमासे सुमनसः स्मितमिव मधुरतां मनोहरतां बिभ्रति । कुतः । ताश्चैत्रमासं कान्तं प्रियकरमिव लभन्ते । अतस्तासां स्त्रीत्वमतिसुन्दरं भवति । अपि च पारिजातमञ्जरी यत्स्त्रीत्वं बिभर्ति, तदधिकृत्यान्योऽ-र्थोऽवधारणीयः । सुमनसां मृद्वीनां (स्त्रीणां) स्त्रीत्वमतिसुन्दरं भवति रमणीयं मधुमासमासाद्येति । यतस्ताः स्मितमाधुरीं बिभ्रति । अपि च यथा श्रीलक्ष्मणसूरिभिर्निर्दिष्टं–'अत्र सुमनसां पारिजातकुसुमानां स्त्रीत्वं विजय-श्रीरूपेण परिणमनं स्थाने', यद्वा युक्तरूपमेवेति तत्समीचीनम् । श्रीलक्ष्मण-

पा.मं. ३

सूरयोऽत्र काव्यलिङ्गोदाहरणमाचक्षते । तस्य लक्षणं–‘हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गमुदाहृतम्’ इति । श्रीलक्ष्मणसूरिभिः ‘दयावीरो दानवीरो युद्धवीरश्चेति वीराणां त्रैविध्यम्’ इति व्याख्यातम् । अन्यच्चात्र वैकुण्ठ-रूपस्य नरहरित्वमत्रधारणीयम् । तथा च खर्जूरवाहकस्थ-वैकुण्ठवेश्मनि स्थितायां शिलापट्टिकायां–‘दधानामेकां यः किरि–पुरुष–सिंहाननजुषं ....स वैकुण्ठः कण्ठध्वनिचकितनिःशेषभुवनः ॥’ इति वैकुण्ठरूपस्य वर्णनमुपलभ्यते । अपि च तस्मिन्मन्दिरे तद्रूपं गर्भगृहस्थमूर्त्यां संदृश्यते ।

(८) मार्तण्डमण्डले धूलिकदम्बसैंहिकेयकवलिते सुरसुन्दरीणां मुखचन्द्रा आविर्भवन्तीति सूचितम् । एवमनुमानालङ्कारोपजीविन्युत्प्रेक्षेति सङ्करः । अत्राग्निपुराणस्थः–‘वराप्सरःसहस्राणि भूपमायोधनं हतम् । त्वरिता-न्युपधावन्ति मम भर्ताऽयमेति च ॥’ इति श्लोकोऽवधारणीयः । “पृथ्वि स्थिरा भव....। दिक्कुञ्जराः कुरुत....॥” इत्यत्रापि दिक्करिभिः पृथ्व्या धारणं सूचितम् ।

(९) आर्य इति । ‘पत्नी चार्येति संभाष्या’ इति भरत-वचनात् । सूत्रधारो नटानां प्रमुखः । ते च जायाजीवाः । नटय एव तेषां जायाः । ‘नटी रङ्गयोषित्’ इति यशोधरः । अतो नटीप्रमुखा सूत्रधारस्य पत्नी भवितुमर्हति । पुरन्दरपुरममरावती । ‘कपाटमररं तुल्यं’ इत्यमरः । ‘वृन्दारका दैवतानि पुंसि वा देवताः स्त्रियाम् ।’ इत्यमरः ।

(१०) गलहस्तनं गलागलि । ‘कण्ठो गल’ इत्यमरः । कण्ठा-कण्ठीत्यर्थः । गाथासप्तशत्यां “खरपवणरअ-गलत्थिअ” इत्यादिश्लोकोऽत्र द्रष्टव्यः । ‘जङ्घालोऽतिजवस्तुल्यौ जङ्घाकरिकजाङ्घिकौ ।’ इत्यमरः । हेवाकिनी ललितविभ्रमवतीत्यर्थः ।

(११) द्रष्टव्यमत्र भरतमुनेर्नाट्यशास्त्रम्–'इह प्रकृतयो दिव्या तथा च दिव्यमानुषी । मानुषी चेति विज्ञेया नाट्यनृत्तक्रियां प्रति ॥ देवा हि प्रकृतिर्दिव्या राजानो दिव्यमानुषी । या त्वन्या लोकविदिता मानुषी सा प्रकीर्तिता ॥' इति। नद्यम्बुजीवी देशो नदीमातृक इति ख्यातः। तथा ह्यमरः– 'देशो नद्यम्बु-वृष्ट्यम्बु-संपन्नव्रीहिपालितः । स्यान्नदीमातृको देवमातृकश्च यथाक्रमम्' इति । 'समरविजय-लक्ष्मीः सैव मूर्ता बभूव' इति भावः ।

(१२) स्वर्द्रुममञ्जरी पारिजातमञ्जरीत्यर्थः । 'पञ्चैते देवतरवो मन्दारः पारिजातकः । सन्तानः कल्पवृक्षश्च पुंसि वा हरिचन्दनम् ॥' इत्यमरः । कवीश्वरबाणभट्टविरचितायां च कादम्बर्यां दृश्यते 'इयं चासुरासुरैर्मथ्यमानात्क्षीरसागरादुद्गतः पारिजातनामा पादपस्तस्य मञ्जरी' इति । कविबाणभट्टस्य कादम्बर्यां जयकुञ्जरकुम्भस्थलाल्लक्ष्म्या आकृष्यमाणत्वं पुनः पुनर्वर्ण्यते । अनेनापरैश्चोल्लेखैर्बाणभट्टस्य प्रभावो मानसेऽस्य कवेः कीदृगिति सम्यक्प्रतीयते । अपरं च यदत्र कथितं, तेन प्रमदवनोद्यानाधिकृताः कञ्चुकिन एवासन्नित्यपि प्रकटीकृतम् ।

(१३) अत्र यशोधरकृतजयमङ्गलाख्या टीका द्रष्टव्या । "सुवसन्तो मदनोत्सवः । तत्र नृत्यगीतवादित्रप्रायाः क्रीडाः । एता माहिमान्यः क्रीडाः ।" इति, "मदनोत्सवो मदनप्रतिकृतिपूजनम्" इति च । हयाननाः किन्नरा इति । ते च देवगायनाः । विष्णुधर्मोत्तरे "किन्नराः द्विविधाः प्रोक्ता नृवक्त्रा हयविग्रहाः । नृदेहाश्चाश्ववक्त्राश्च तथाऽन्ये परिकीर्तिताः ॥" इति (III. 42.13-14) स्पष्टीकृतम् ।

(१४) चैत्रोत्सवे मन्मथस्य प्रादुर्भावः कर्पूरमञ्जर्यामपि सूच्यते 'देअस्स पञ्चेसुणो दिण्णा चित्तमहूसवेण भुअणे आणेव सव्वंकसा ॥' इति । मन्दारमरन्दचम्पूरत्र 'मोट्टायितं मिषादिष्टकथादौ भावसूचनम्' इति स्पष्टी-

करोति । 'मोट्टायितं प्रियं स्मृत्वा स्वाङ्गभङ्गादि वा यथा ।' इति लक्षण-मलंकारसंग्रहे । 'मोट्टायितं स्यात्तद्भावभात्रनेष्टकथादिषु ।' इति च दशरूपके ।

महाराजश्रीमदर्जुनवर्मदेवप्रणीतायां रसिक-संजीवनी-समाख्यायां व्याख्यायामिदमुपलभ्यते-" क्षिप्ताशुभः सुभटवर्मनरेन्द्रसूनुर्वीरव्रती जगति भोजकुलप्रदीपः। प्रज्ञानवानमरुकस्य कवेः प्रसार(?द)श्लोकाञ्छतं विवृणुतेऽर्जुनवर्मदेवः ॥ " इति । अतः स्पष्टमेव यत्सुभटक्षितीन्द्रसुतो न कोऽप्यन्यः, किंतु श्रीमदर्जुनवर्मदेव एवेति । 'करीणां घटना घटा' इत्यमरः ।

(१५) ' कण्णाडीणं कुणन्ता चिउरतरलणं, कुन्तलीणं पिएसुं° ' (' कर्णाटीनां कुर्वन्तश्चिकुरतरलनं, कुन्तलीनां प्रियेषु° ') इत्यादौ कर्णाट-कुन्तल-देशयोर्भिन्नत्वं व्यज्यते श्रीराजशेखरविरचितायां कर्पूरमञ्जर्याम् (I. 15) ।

ततः प्रविशतीति । ' एषामन्यतमेनार्थं पात्रं चाक्षिप्य सूत्रधृक् । प्रस्तावनान्ते निर्गच्छेत्ततो वस्तु प्रपञ्चयेत् ।। ' इति दशरूपके उक्तत्वात् । अत्र विदूषकस्य लक्षणं—

" गूढमन्त्रः शुचिर्वाग्मी भक्तो नर्मविचक्षणः ।
स्यान्नर्मसचिवस्तस्य कुपितस्त्रीप्रसादकः ॥
........क्रीडाप्रायो विदूषकः ।
स्ववपुर्वेषभाषाभिर्हास्यकारी स्वकर्मकृत् ॥ "

इति शृङ्गारलक्षणेऽभिहितम् ।

(१६) श्रीराजशेखरस्तु कर्पूरमञ्जर्यां प्राह—

" इत्थं कोइल-मञ्जु-सिञ्जन-मिसा देअस्स पञ्चेसुणो
दिण्णा चित्तमहूसवेण भुअणे आणेव सव्वंकसा ।। "

(इत्थं कोकिल-मञ्जु-शिञ्जन-मिषाद्देवस्य पञ्चेषोर्दत्ता चैत्रमहोत्सवेन भुवने आज्ञेव सर्वंकषा ।।) इति ।

(१८) 'डिम्बे डमर–विप्लवौ' इत्यमरः। **सुपहायेति**। अत्र सूरो सूर्यः शूर इति वा। अतः श्लिष्टं समस्तवस्तुविषयं रूपकम्।

(१९) अत्रेदमनुसन्धेयम्। वसन्तोत्सवः सुवसन्तको मदनोत्सव इति वाऽभिधीयते। वात्स्यायनीये चाष्टमीचन्द्रकौमुदीसुवसन्तकादिषु पत्तन–नगर–खर्वट–योषितामीश्वरभवने सहान्तःपुरिकाभिः प्रायेण क्रीडेति कामित्वविधिविशेषो विहितः। **वाणेहिं** इति। व्यतिरेकालङ्कारः 'उपमानाद्यदन्यस्य व्यतिरेकः स एव सः' इति तल्लक्षणात्।

(२०) अत्र चैत्रोत्सवस्यातिमनोहरं वर्णनमुपलभ्यते। पौराणामट्टहासैः सिन्दूरं मृगनाभिक्षोदश्चन्दनं केशरश्चोच्चैरुड्डीयन्ते। पौराङ्गना अपि वासन्तिककुसुमविरचितमण्डना मनोहरशरीराः स्वैरं सिन्दूरलेखा ललाटफलके धारयन्ति। अस्मिन्कर्मणि तासां चिकुरनिकरोऽप्यरुणायते। अपि च ता नृत्यन्त्यो मदविह्वलं स्खलन्ति। मृदङ्गं वादयतश्च प्रियकरानालोकयन्ति सस्मितमित्यर्थः।

(२१) अत्रायं ध्वनिः–'पदविह्वलता कापि भवति रमणीया।' इति। मदविह्वलं नृत्यन्त्यो नागररमण्यो लयविसंवादं कुर्वन्ति। अत्र 'लयः साम्यमथास्त्रियाम्।' इत्यमरः। 'विप्रलम्भो विसंवादः' इत्यमरः। 'शिल्पम्' (पा. ४.४.५५) इति ठक् प्रत्ययो भवति। मुरजवादनं शिल्पमस्येति मौरजिकः। मुरज इत्यानद्ध–वाद्यविशेषः 'आनद्धं मुरजादिकमि'त्युक्तत्वात्। मुरजो मृदङ्ग इति केचित्। 'मार्दङ्गिका मौरजिका' इत्यमरः।

(२२) संगीतशास्त्रे 'निषादर्षभगान्धारषड्जमध्यमधैवताः। पञ्चमश्चेत्यमी सप्त तन्त्रीकण्ठोत्थिताः स्वराः॥' प्रसिद्धाः। तथा च 'नृणामुरसि मध्यस्थो द्वाविंशतिविधो ध्वनिः। स मन्द्रः कण्ठमध्यस्थस्तारः शिरसि गीयते॥' इत्यपि सुविदितमेव। अपि चोक्तम् "चतुश्चतुश्चतुश्चैव षड्ज–

मध्यमपञ्चमाः । द्वे द्वे निषाद-गान्धारौ त्रींस्त्रीनृषभधैवतौ " इति । तत्र च 'पिकः कूजति पञ्चमम् ।' इति, 'षड्जं मयूरो वदति ।' इति च लक्षणाभ्यामेतयोः स्वरयोर्महत्त्वमाकलयेत् । श्रीलक्ष्मणसूरिभिरत्र संगीतरत्नाकरस्थानि पद्यान्युद्धृतानि । " धैवत्यार्षभिका-वर्ज्य-स्वर-नामक-जातिजः । हिन्दोलको रिधत्यक्तः षड्जन्यासग्रहांशकः ॥ आरोहिणी प्रसन्नाख्ये शुद्ध-मध्याख्यमूर्च्छनः । काकलीकलितो गेयो वीरे रौद्रेऽद्भुते रसे ॥ वसन्ते प्रहरे तुर्ये मकरध्वजवल्लभः । सम्भोगे विनियोक्तव्यः···॥' इति संगीतरत्नाकरे । हिन्दोलक—चतुर्थी वात्स्यायनीये कामसूत्र आलोलचतुर्थीति ख्यायते । कामसूत्र-टीकाकारो यशोधरः "आलोलचतुर्थी श्रावणशुक्लतृतीयायां हिन्दोलक्रीडा " इत्याह । (दृश्यतामत्र परिशिष्टं 'क')

कविराजराजशेखरविरचितायां कर्पूरमञ्जर्यामपि हिन्दोलक-चतुर्थ्या वर्णनं पल्लवितं दृश्यते—" अज्ज हिन्दोलणचउत्थी । तहिं देवीए गौरीं कदुअ कप्पूरमञ्जरीं हिन्दोलए आरोहइदव्वा । " इति, 'हिन्दोलण-लीलालल्लणलम्पडं चक्कवक्कलं रमणम् । किलकिलइ व्व सहरिसं कञ्चीमणि-किङ्किणिरवेण ॥' इत्यादिभिश्च पद्यैः । तस्मिन्नेव सट्टकेऽन्यत्रापि दृश्यते—'तस्स ताए देवीए दलसंपुडेहिं अज्ज हिन्दोलअप्पभञ्जीए चउत्थीए हर-वल्लहा देवी अच्चिदा ।····तीए वि एक्केण दलसंपुडेण भअवदी गोरी ज्जेव अच्चिदा ।' इति । स्पष्टमेवेदं भाति यद्राजशेखरकविशेखररचित-कर्पूरमञ्जर्या बालसरस्वत्यपराख्येन मदनेन विरचितेयं पारिजातमञ्जरी नूनमतीवोद्भासिता प्रभाविता च । अस्मिन्प्रबन्धद्वये समीरवर्णनपरा । कतिचन श्लोका दृश्यन्ते, नातिनिपुणविदूषक—विचक्षणचेटी—संवादादिसाधर्म्यमपि दृग्गोचरं भवति । मन्दार—मरन्दचम्पूस्थमत्रेदं पद्यमपि स्मरणीयम्—" लिलेख मकरीं कान्ता घुसृणेन कपोलयोः । तावलंचक्रतुस्तस्या मकरीं मकरोन्नतौ (?) ॥" इति ।

(२३) 'कल्याणं मङ्गलं शुभम्' इत्यमरः । 'महिडायो····

निरथं च छुदं च मंगलं करोते। ' इत्यशोकः सम्राट्। मङ्गलानि नाम मङ्गलमयानि कल्याणकराणि वा गीतानि विवक्षितान्यत्र। प्राकृतभाषाया गोरिगेयो गौधेरः स्यात्। गौधेरो गोधापुत्रो भवति। गोधा गौर्या वाहनम्। तथा चोक्तम्। 'गोधासना भवेद्गौरी' इति। अथ गौधेरोऽन्त्यन्त-विषयुक्तोऽस्तीति जना मन्यन्ते। गहिल्लो गृहीत इति। 'मत्वर्थे आल-इल्लौ' इति प्राकृतलक्षणे निर्दिष्टम्।

(२४) "ईषद्विकसितैर्गण्डैः कटाक्षैः सौष्ठवोचितैः। अलक्षितं द्विजद्वारे सूत्तमानां स्मितं भवेत्।" इति नाटयलोचने। अपि च 'स्यादा-च्छुरितकं हासः, सोत्प्रासः स मनाक् स्मितम्।' इत्यमरः। सिन्दूरो रक्त-चूर्णम्। मूर्ध्नो नम्रीकृतत्वेन दाक्षिण्यं प्रदर्शितम। अपि च सप्रणाम-निषेधेन देव्या मानभङ्गो राज्ञश्चान्यस्त्रङ्क्रान्तहृदयत्वं व्यज्येते। अत्र नाट्य-वस्तुनो बीजप्रकाशनं कृतमिति प्रतिमुखसन्धिः। तथा च सुधाकरे—'बीज-प्रकाशनं यत्र दृश्यादृश्यतया भवेत्। तत् स्यात्प्रतिमुखम' इति।

(२५) 'मृगनाभिर्मृगमदः कस्तूरी च' इत्यमरः। 'देवि, तव स्मेरानने भ्रमराणां भ्रमो भवति यन्नेदमाननं, किन्तु कमलमिदमिति। अतस्तस्मिंस्ते सौरभाकृष्टा निषीदन्ति। तेषां स्निग्धत्वान्नीलत्वाच्च तव मुखे मकरकेतनस्य शृङ्गारलीलेवोत्पन्ना भवति। कीदृशी। मृगनाभिविर-चितपत्रावलीरूपेण। अथेदृशं ते मकरकेतनलीलास्थानं वदनं को नु खलु पुनः कस्तूरिकया पङ्किलं कर्तुमिच्छति।' इति भावार्थः। अनेन देव्या निराकृतिरेव ध्वन्यते।

(२६) 'उत्कण्ठोत्कलिके समे' इत्यमरः। अत्र यो भावो मृगद्वन्द्वेन प्रकटीकृतः स कालिदासेन प्रागेव वर्णितः कुमारसम्भवे—'शृङ्गेण च स्पर्शनिमीलिताक्षीं मृगीमकण्डूयत कृष्णसारः।' इति। श्रीखण्डशैलो मलयपर्वतः। श्रीखण्डशैलानिलो मलयमारुतो दक्षिणानिल इत्यर्थः। तस्य

सुरतग्लानिहरणं कालिदासीयकाव्येषु वर्णितमेव । अपि च गीतश्रमवारिलेशान् वायुर्दूरीकरोतीत्यपि तेषु प्रसिद्धम् ।

(२७) ' विचिकित्सा तु संशयः । संदेह—द्वापरौ च···। ' इत्यमरः । शाकुन्तले प्रथमेऽङ्केऽप्येतादृश्येव कल्पना दृश्यते । तथा ह्यनुसूया वदति—' इयं सअंवरवहू सहआरस्स तुए किदणामहेआ वणजोसिणित्ति णोमालिआ । ' इति ।

(२८) नवफलिका पारिजात-मञ्जरीति । अनेन विजयश्रियो मुग्धत्वं नववधूत्वं च ध्वन्येते ।

(२९) पारिजातमञ्जरीसनाथमपि शून्यमिति विरोधस्याभासत्वे विरोधाभासालङ्कारः । सान्ध्यं रागमिति । विप्रयोग—शृङ्गारः । यथा तमःप्राये व्योम्नि प्रतिपच्चन्द्रलेखा मदनकृतेऽसमं प्रतापं विधत्ते, तथेयं पारिजातमञ्जर्यपि ममान्धकारमये हृदये नवोदिताऽपि सती विषमेषुविषमप्रतपनं विधत्त इति भावः ।

(३०) तिसियाण इति । इदानीं मध्याह्नसन्ध्या जातेति व्यज्यते । " तव रिपूणां योषितः कानन एव वसन्ति । अपि चेदानीं मध्याह्नसन्ध्यायां तासां वदनानि स्वीयहारमुक्तासु बिम्बितानि भवन्ति । ननु तान्यत्यन्ततृषितानि सन्ति । अथ तृष्णापनयनार्थं तासु हारलतासु सलिलभावेन विशन्ति । " इति भावः । भ्रान्तिमदलङ्कारः । स चोत्प्रेक्षया निबद्धः । भ्रान्तिमदुत्प्रेक्षयोरङ्गाङ्गिभावेन सङ्करः ।

(३१) ' भवता बन्दीकृतानां रिपुयोषितां विरहेण, भवतः पराभूता रिपवो मधुमासागमेऽतीव तीव्रां वेदनामनुभवन्ति । अपि च मध्याह्नसन्ध्यायां बहिस्तापमनुभवन्ति । ' इति भावः । इति **प्रथमोऽङ्कः** ।

(३२) अथ **द्वितीयोऽङ्कः**। अत्र प्रथमं तावत् सर्वकलायाः समस्तकलेति समानार्थमभिधानमुपयुनक्ति कविर्वैचित्र्यपरिपोषार्थम् । ' समस्त-

कलयामलयानिलेन ' इत्यत्र लाटानुप्रासमन्यत्र च च्छेकानुप्रासमपि प्रयुनक्ति सः। अथ सहकार–माधवी–समागममभिनन्दितुमिव देव्या सर्वकलयाय उत्सव आरब्धस्तस्य कलकलेन, वारयोषितां च कोमलमङ्गलगाननिनादैर्मुखरितदिङ्मुखो धारागिरिरानन्दमय इवासीदिति भावः ॥ अपि च निखिलं जगन्नर्तकीभिः सार्धं नर्त्तितुमिवारभतेति पल्लवयति कविः। तथा च दक्षिणप्रञ्जनेन पादपा युवानश्चोन्मत्ता इवानृत्यन्तेति भावः। हठादाकृष्टान्पादपान् नर्त्तित–किसलया उद्भिन्न–कोरका लताः कुसुमितस्मितविलासवतः कुर्वन्ति। तथैव स्मित–विकसितकान्तीनामौचित्यपूर्वनर्मपरिहासादिकुशलानां तरुणानां केशानंशुकांश्च हठादाकर्षन्त्यो वारयोषितस्तान्पुलकयन्ति। अपि चानर्त्तितभ्रूलतास्तास्तानङ्गुलीभिस्तर्जयन्ति। अत्र परस्परसमागमनेन सर्वेऽपि सुखमाप्नुवन्तीति भावः। वैदर्भी चात्र रीतिरोजः-प्रसाद–श्लेष–माधुर्यादि–गुणोपेता दृश्यते।

(३३) अत्र कुसुमाकरोऽङ्कवस्तूपन्यासं पारिजातमञ्जर्यवस्थावर्णनेन सूचयति। केवलमेकाकिनी बाला पारिजातमञ्जरी मुग्धा मुहुस्ताम्यति। किमर्थम्। राज्ञोऽर्जुनवर्मदेवस्यैकान्ते दर्शनमलभमानाऽथवा तद्दर्शनव्यथितचित्ता सोत्कण्ठनिःश्वासपरम्पराभिरन्तरेव तप्यते। "उत्कण्ठोत्कलिके समे" इत्यमरः। तस्या उन्मत्तप्रलपितमुदाहरति। सन्ध्यासमये रथाङ्गनाम्नोर्विरहार्तामवस्थां दृष्ट्वाऽन्ये पक्षिणः किं न संमील्य तौ सान्त्वयन्ति, किं वा न ते तयोर्मिलनेन हृदयव्यथां दूरीकुर्वन्तीति परिम्लाना पुनः पुनः पृच्छति ॥ अप्येते सर्वे वसन्तोत्सवामोदपरिहृतचित्ता जना विरहव्यथितां मां सान्त्वयेयुर्न वेति भावः। "अत्र विटपि–पल्लव–कोरक–पदैर्वाराङ्गना–विट–संबन्धस्येव लताशाखि–संबन्धरूप–प्रकृतान्तरस्य द्योतनात्प्रस्तुतालङ्कारः।" इति लक्ष्मणशास्त्रिणः। रामायण–कथाश्च शृण्वाना श्रीरामचन्द्र–जानकी–विरह–वर्णन–

श्रवणेन स्मारितात्मावस्थोत्तराधरीकृतस्तनतटी स्वविरहाक्षिप्तचित्ता शून्यमानसेन हुंकारं ददत्यात्मनः सखीमपि करुणकरुणैरात्मचरित्रैर्विस्मारितार्थां करोतीति भावः। इयं च विरहोत्कण्ठिता नायिका–' चिरं पत्युरनालोके विरहोत्कण्ठितोन्मनाः । ' इत्युक्तेः ।

(३४) **तन्वीति** । हिमांशोरातपेनापि तन्वीयं तापातिरेकमनुभवति व्याकुलतां च धत्ते । अत्र कारणविरुद्धकार्योत्पत्तिरूपो विषमालङ्कारः। ' विहस्तव्याकुलौ समौ ' इत्यमरः । लता अपि विद्रुमकरैरातपतापं निवारयन्ति । अत्रैकदेशविवर्तिरूपकम् । अथात्र भरतमुनिमतानुसारेण विप्रलम्भ–शृङ्गारो, यो निर्वेद-ग्लानि–शङ्कासूया–श्रम–चिन्तोन्माद–जाड्य–मरणादिभिरनुभावैरभिनेतव्यः ।। लक्ष्मणशास्त्रिणस्त्वत्र शृङ्गारं त्रिविधमाहुः । इमं चायोगशृङ्गारं ब्रूयुः । 'तत्रायोगोऽनुरागेऽपि नवयोरेकचित्तयोः । पारतन्त्र्येण दैवाद्वा विप्रकर्षादसङ्गमः । ' इति वचनात् । **नेपथ्येति** । ' नेपथ्यं स्याज्जवनिका रङ्गभूमिः प्रसाधनम् ' इत्यजयः । जवनिकाभिमुखमवलोक्येत्यर्थः । वसन्तलीलागमनसूचनार्थं जवनिकाभिमुखं नाट्येनावलोकयतीति भावः । **ऋज्वीति** । सरलावलम्बिभुजद्वयमुद्वहन्ती मन्थरगतिरधोमुखी वसन्तलेखा निम्नहस्तेन शून्यमनसाऽकाशविलेखनं कुर्वती पारिजातमञ्जरीदुःखदुःखिता चिन्तातुरा दृश्यत इति भावः । तथा च मालतीमाधवे–' मनो निष्ठाशून्यं भ्रमति च किमप्यालिखति च । ' इति।

(३५) **उत्तुङ्गेति** । ' अथ विद्रुमः पुंसि प्रवालं पुंनपुंसकम् ' इत्यमरः । ' सार्थो वणिक्समूहे स्यादपि सङ्घातमात्रके ' इति विश्वः । पर्युत्सुकत्वमत्यन्तौत्सुक्ययुक्तत्वं व्यञ्जयति । तथा हि–' कालाक्षमत्वमौत्सुक्यं मनस्तापज्वरादिकृत् । ' इत्यलङ्कारः । पारिजातमञ्जरी तथा चिन्तयाऽवनतमुखी भवति यथाऽस्या ओष्ठपुटविद्रुमत्विषां निकरेण तत्समीपस्थं तस्याः प्रोन्नत–स्तन–शिखर–द्वयमुद्भासितमिव भासते । स्तनमण्डलस्यौष्ठविद्रुमप्रभासङ्क्रामितत्वात्स्वगुणत्यागलक्षणस्तद्गुणालङ्कारः । ' तद्गुणः स्वगुण-

त्यागादन्योत्कृष्टगुणाहृतिः।' इति तल्लक्षणात्। अन्यथा दूरारोह–निरीक्षणं प्रियतमं पर्युत्सुकं तन्मनः श्वासोच्छ्वास–गतागतेन नितरामन्तः प्रविश्य पश्यति रक्तं च भवतीत्यर्थः। अत्रापि तद्गुणालङ्कारः। लक्ष्मणशास्त्रिणस्त्वत्र हेतूत्प्रेक्षालङ्कारोदाहरणं मेनिरे।

(३६) 'वार्ता प्रवृत्तिर्वृत्तान्त उदन्तः स्याद्' इत्यमरः। वैदग्ध्यं प्रयोग–कुशलता। विदग्धो विदूषक इति यावत्। नर्मेति। 'परिहास-प्रधानं यद्वचनं नर्म तद्विदुः।' इति मन्दारमरन्दचम्पूः। 'द्रव–केलि–परीहासाः क्रीडा लीला च नर्म च' इत्यमरः। नर्मसुहृन्नर्मसचिव इति यावत्। तल्लक्षणम्–'नर्मभेद–प्रयोगज्ञो हास्यकृन्नायकस्य च। नर्मवादी स वै नर्मसचिवश्च विदूषकः॥' इति। अपदेशेन व्याजेन निमित्तेन वा। तथा हि 'व्याजोऽपदेशः' इति, 'पदे लक्ष्ये निमित्तेऽपदेशः स्यात्' इति चामरः। समरस्य चरमक्षणः शुद्धान्तक्षण इवाभवदित्यर्थः। विजयश्रीलाभेन शुद्धान्तो नृपस्य स्वीयं कक्षान्तरं स्त्र्यगारं वा संजातम्। 'कक्षान्तरेऽपि शुद्धान्तो नृपस्यासर्वगोचरे' इति, 'स्त्र्यगारं भूभुजामन्तःपुरं स्यादवरोधनम्। शुद्धान्तश्चावरोधश्च' इति चामरः। 'निर्व्यापारस्थितौ कालविशेषोत्सवयोः क्षणः।' इत्यप्यमरः।

(३७) 'सम्भावना वासनायां गौरवे ध्यानकर्मणि' इत्यजयः। नो सम्भावयतीति। इयं षष्ठी कामावस्थाऽरत्याख्या। तथा च–'दृङ्मनः सङ्गसङ्कल्पो जागरः कृशताऽरतिः। ह्रीत्यागोन्मादमूर्च्छान्ता इत्यनङ्गदशा दश॥' इति। कथान्ताय कथान्तं कर्तुम्। तुमर्थे चतुर्थी। उल्लासेति। अनेन राजगतं दैन्यं दर्शितम्। 'हृत्ताप–दुर्गतत्वादेरनौचित्यं हि दुर्गता' इति तल्लक्षणात्। छेक–वृत्त्यनुप्रासौ स्पष्टावेव। सर्वकलाश्रितस्य वियोग-वत्त्वं विरोधाभासालङ्कारः। 'आभासत्वे विरोधस्य विरोधाभास उच्यते' इति लक्षणात्।

नो संभावतीति। व्यर्थकमिदं पद्यम्। पक्षे राजानं चन्द्रमधिकृत्य

चकोरसम्भावना–कुमुदोल्लासन – सरित्पत्युदञ्चन – सकलषोडशकलाश्रितत्व – दिवसोद्भूतपाण्डुत्वापादनादि– विशेषणान्यत्रधारणीयानि । अर्जुनवर्मपक्षे निजभृत्यसम्भावना–पृथ्वीवलयप्रीति– सेनापतिप्रोत्साहन– सर्वकलादेव्याश्रितत्व-पाण्डुताधानादि–विशेषणान्युपलक्षयितव्यानि ।

(३८) 'निशा निशीथिनी रात्रिस्त्रियामा क्षणदा क्षपा' इत्यमरः । विरहे पाण्डुतामाननश्रीर्भजत इति सुप्रसिद्धमेव । अत्र स्वभावोक्तिरलङ्कारः–'स्वभावोक्तिरसौ चारु यथावद्वस्तुवर्णनम्' इति लक्षणात् । अपि चानेन वर्णनेन नायकस्य सात्त्विक-गुणाः सूचिताः । तेषु च माधुर्यनामा गुण उपक्षिप्तः–'तन्माधुर्यं यत्र गात्रदृष्ट्यादेः स्पृहणीयता । सर्वावस्थासु सर्वत्र' इति तल्लक्षणात् । 'दुःखेन लभते सुखम्' इत्यत्र कारणविरुद्धकार्योत्पत्तिरूपो विषमालङ्कारः । 'प्रेम्णो हि कुटिला गतिः' इत्यनेन सामान्येन विशेषसमर्थनरूपोऽर्थान्तरन्यासः । एवमनयोः सङ्करः ।

(३९) 'अभिप्रायश्छन्द आशयः' इत्यमरः । 'मन्ये शङ्के ध्रुवं प्रायो नूनमित्येवमादिभिः । उत्प्रेक्षा व्यज्यते शब्दैरिव–शब्दोऽपि तादृशः ॥' इत्युत्प्रेक्षा । सा च मुखज्योत्स्नागतरूपकानुप्राणितेति संकरः । 'मनोज्ञं मञ्जु मञ्जुलम्' इत्यमरः ।

(४०) 'झम्पा'शब्दस्य प्रयोगः बाणभट्टे बाणभट्टाच्चार्वाचीनकविष्वेव दृश्यते। तथा च बिल्हणः–'चकारास्मिन्झम्पां हिमकरतटाके मनसिजः।' इति । 'झम्पा सम्पातपाटवम्' इति हेमचन्द्रः । अ-परिशिष्टस्यैकोनत्रिंशे श्लोकेऽप्ययं शब्दो मदनकविना प्रयुक्तो दृश्यते। 'मधुव्रतो मधुकरो मधुलिण्मधुपालिनः । ' इत्यमरः । तेषां सन्तानं सन्ततिरावलिरिति । 'विदूषकेण वक्तव्यो वयस्येति च भूपतिः' इति वचनाद्विदूषकोऽत्र राजानं वयस्यवचनेनाह्वयति । तारेति । 'नृणामुरसि मध्यस्थो द्वाविंशतिविधो ध्वनिः । स मन्द्रः कण्ठमध्यस्थस्तारः शिरसि गीयते ।' इति

केचित् । 'लयप्रवृत्ति–नियमो यतिरित्यभिधीयते ।' इति वचनाद्यति-गीतसाम्यप्रवृत्तिनियमो लक्ष्यते । ते च यतयस्त्रयो गोपुच्छादयः ।

(४१) 'सप्तकं' इति, 'ग्राम्यो गीतध्वनिः' इति च। अत्र 'एता-सामष्टादशानां सप्त स्वरनामधेयाः सप्तस्वराः ।' इति भरतमुनिः । सप्तानां समूहः सप्तकमिति । 'यथा कुटुम्बिनः सर्वेऽप्येकीभूता भवन्ति हि । तथा स्वराणां संदोहो ग्राम इत्यभिधीयते ॥' इति ग्रामलक्षणम् । 'ग्राम-त्रयेऽपि प्रत्येकं सप्त सप्त मूर्च्छना । इत्येकविंशतिर्मूर्च्छना भवन्ति' इति मल्लि-नाथपादाः । मूर्च्छना-लक्षणं च 'क्रमात्स्वराणां सप्तानामारोहश्चावरोहणम् । सा मुर्च्छेत्युच्यते ग्रामस्था एता सप्त सप्त च ॥' इति । ते च त्रयो ग्रामा मन्द्र-मध्य-तारस्थाः । 'नन्द्यावर्तोऽथ जीमूतः सुभद्रो ग्रामकारत्रयः' इति ते प्रसिद्धाः । ग्रामोत्थो गीतध्वनिर्ग्राम्यो गीतध्वनिः । अत्र ग्राम्य–नागरत्व–विरोधोद्भासनाद्विरोधाभासालङ्कारः। 'आभासत्वे विरोधस्य' इति तल्लक्षणात् ।

(४२) अहंपढमियाऽहंपूर्विकेत्यर्थः । 'अहं पूर्वमहं पूर्वमित्यहं-पूर्विका स्त्रियाम्' इत्यमरः । 'थोर–थण–मंडलं' इति । बृहस्तन-मण्डलमिति यावत् । थोरेति महाराष्ट्रभाषा–शब्दो बृहदित्यर्थे । कर्पूरमञ्जर्यामपि राजशेखरः "थोआणं थणआणँ कण्णकलि-आलङ्घीणँ अच्छीणँ वा" इति पृथुस्तनानां वर्णनेन तरुणीसौन्दर्योत्कर्षं व्यनक्ति । अत्र 'स्थूलानां स्तनानां कर्णकलिकालङ्घिनोरक्षणोर्वा' इति तस्य गीर्वाणवाक्छाया विद्वज्जनसम्मता । अतः 'स्थूल' शब्दस्य प्राकृत-भाषायां 'थोर 'इति च्छाया भवितुमर्हतीत्यसंशयम् ।

(४३) अत्र रूपकानुप्राणितोऽतिशयोक्त्यलङ्कारः। ईदृशी कल्पनाऽ-न्यत्रापि दृश्यते–'वीर क्षीरसमुद्रसान्द्रलहरीलावण्यलक्ष्मीमुषस्त्वत्कीर्तेस्तुलनां कलङ्कमलिनो धत्तां कथं चन्द्रमाः ।' इत्यादौ, 'यदपि विबुधैः सिन्धो-रन्तः कथंचिदुपार्जितं तदपि सकलं चारु-स्त्रीणां मुखेषु विभाव्यते' इत्यादौ च ।

(४४) लावण्यं कान्तिसारमित्यर्थः । 'स्रवन्त्यामपि वाहिनी' इत्यमरः । अन्तरिता तिरस्कृता निगूढेत्यर्थः । 'चूते चम्पककुसुमानि प्रादुर्भूतानि, चम्पकवृक्षे च पाटलिकुसुमानि विकसितानि ।' इत्येतदाश्चर्यकारकम् । अरिष्टमशुभमिति यावत् । 'दिष्टं क्षेमाशुभाभावेष्वरिष्टे तु शुभाशुभे ।' इत्यमरः ।

(४५) देव्याऽस्माकमाचार्यकं कृतम् । वयं देव्या शिक्षिताः । किम् । अत्र ध्वन्यते—यथैकस्मिन्वृक्षेऽन्यकुसुमारोपणं सिध्यति, तथा भवताऽपि पारिजातमञ्जर्याः स्वीकरणेनैवमेव क्रियतामिति । वृक्षायुर्वेदो वनस्पतिविषयकं शास्त्रमित्यर्थः । आचार्यस्य कर्माचार्यकम् । 'योपधाद्गुरूपोत्तमाद् वुञ् ।' (पा. V.1·132)

(४६) 'दैवं दिष्टं भागधेयं भाग्यं स्त्री नियतिर्विधिः ।' इत्यमरः । आह्लादतेतरां नितान्तमानन्दयतीत्यर्थः । पूर्वामुखेति । पूर्वस्या दिशो मुखेऽलङ्कृतावथवा पूर्वस्या दिशो मुखेनालंकृताविति । अत्र रूपकालङ्कारः । स च समासोक्तिमूलोऽतिशयोक्त्यनुप्राणित इति सङ्करः । परिरिप्सते परिरब्धुमिच्छतीत्यर्थः । अनेन नायक–नायिकयोरवस्थाविशेषोऽनुलक्षितः । मुग्धावस्था बाला प्रियतमधृष्टतां न सहसा सहत इति भावः ।

(४७) 'निर्बन्धः प्रार्थनातिशयः' इति मल्लिनाथपादाः 'निर्बन्धसंजातरुषार्थकार्श्यं' इत्यस्य व्याख्याने । वैयात्यं धाष्टर्यमित्यर्थः । 'धृष्टे धृष्णग्वियातश्च' इत्यमरः । अव्वो इति । अत्र राघवभट्टाः—'अव्वो इति दुःखे । "अव्वो सूचनादुःखसंभाषण—" इत्यादिसूत्रेण निपातः ।' इति ।

(४८) ताडङ्क इति । सर्वत्र प्रायः 'ताटङ्क'—शब्दस्य प्रयोगो दृश्यते गीर्वाणवाण्याम् । यथा 'ताटङ्कं नूपुरं स्रक्' इत्यत्र, 'दम्पत्योः पाक्षिकात्प्रेम्णः प्रेमाभावः सुखावहः । एककर्णस्थताटङ्कादताटङ्कं वरं मुखम् ॥' इत्यत्र, तथा च काव्यमीमांसादिषु राजशेखरविरचितेषु ग्रन्थेषु 'ताटङ्कवल्गनतरङ्गितगण्डलेखं'

इत्यादि-पद्येषु। कर्पूर-मञ्जर्यादिग्रन्थेषु कविशेखरो राजशेखरः 'ताडङ्क'-शब्दं खलु प्राकृतभाषायामेव प्रयुनक्ति। तथा 'ताडङ्कजुअं गण्डेसु' इति कर्पूर-मञ्जर्याम् (II. 37)। अत्र नाट्यशास्त्रोक्तो नियमो द्रष्टव्यः। 'ड इति भवति टकारो भटकुटकुटितटाद्येषु' इति। सहर्षावहित्थमिति। 'पाणिर्लताख्यो यत्रैकस्तदन्यस्तु नितम्बगः। अवहित्थं समाख्यातं स्थानमागम-भूषणैः॥' इति भरतमुनिः। (नाट्यशास्त्रम् XIII. 165) अन्यथापीदं विशदीक्रियते। 'अवहित्थाकारगुप्तिः' इत्यमरः। 'लज्जाद्यैर्विक्रियागुप्तावहित्थाङ्गविक्रिया' इति दशरूपकम्।

(४९) यदियमिति। 'कामार्ताऽभिसरेत्कान्तं सारयेद्वाभिसारिका' इत्यपि दशरूपकम्। 'कान्तार्थिनी तु या याति सङ्केतं साभिसारिका' इत्यमरः। अत्राभिलाषरूपं नाट्याङ्गं—'सङ्गमोपायरचिता प्रारब्धाध्यवसायतः। सङ्कल्पेच्छासमुद्भूतिरभिलाष इतीरितः॥' इति सुधाकरवचनात्। 'अस्मान्नाश्रिमेन' इत्यत्र 'एनपा द्वितीया' इति पाणिनीय-सूत्राद् द्वितीया विभक्तिः। अलसदृष्टिर्भावाकूतत्वं व्यनक्ति। तथा हि 'अलसवलितैः···भावाकूतं चमद्भिरिवेक्षणैः' इत्यमरुकः।

(५०) श्लक्ष्णेति। 'भ्रुकंसश्च भ्रुकुंसश्च भ्रकुंसश्चेति नर्तकः। स्त्रीवेषधारी पुरुषो' इत्यमरः। 'भ्रकुटिर्भ्रुकुटिर्भ्रूकुटिः स्त्रियाम्।' इत्यप्यमरः। 'यो वल्लभासन्नगतो विकारो गत्यासनस्थानविलोकनादौ। नानाविदाकूतचमत्कृतिश्च पराङ्मुखं चास्यमयं विलासः॥' इति नागर-सर्वस्वे विलासलक्षणम्।

(५१) रमणीयस्य भावः कर्म वा रामणीयकम्। 'योपधाद् गुरू-पोत्तमाद् वुञ्' इति (पा. V. 1·321) वुञ्-प्रत्ययः। अम्महे इति। अम्मो इति यावत्। अत्र राघवभट्टाः "'अव्ययम्' इत्यधिकारे 'अम्मो आश्चर्ये' इति सूत्रम्।" इति।

(५३) विम्भरियेति । साधर्म्यादुपमालङ्कारः । 'युद्धमायोधनं जन्यं' इत्यमरः । वैमानिकाः विमानैश्चरन्तोऽमरा इति यावत् । वैमानिकी देवाङ्गना । समरनिहतानप्सरसः कामयन्तेऽथवा प्रार्थयन्तीति भावः । तदर्थं प्रतीक्षन्ते विमानस्था इत्यर्थः। मुखाब्जानि निशाकरं तिरस्कुर्वन्तीति संकीर्णोत्प्रेक्षया दोत्रः । विगतच्छायो विच्छायस्तस्य भावो विच्छायता ।

(५४) अत्र हावभावादिविकारा नायिकामधिकृत्य व्यज्यन्ते । द्रष्टव्यमत्र मन्दारमरन्दचम्पू-पद्यम्:–'भाव इत्युच्यते प्राज्ञै रसाभिज्ञानयोग्यता । -षदृदृष्टविकारः स्याद्भावः प्रेमाभिसूचकः ॥' इति ।

अत्र कालिदासीयकल्पनां पल्लवयति कविः 'उच्छ्वासि' इत्यादिना । उक्तं च कालिदासेन 'अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तईथा प्रवृद्धम्' इत्यादि । स्तनयोः सीमाविवादे तनु मध्यमं माध्यस्थमीष्टेऽतोऽधःक्रियत इति ध्वन्यते । 'श्रोणी स्वभावत एव मन्थरा मन्दाऽसीत् । नयनयुगलं दीर्घं सदपि लास्यादियुतं नटीवदविश्वसनीयं' इति व्यज्यते ।

(५५) सातङ्कं साशङ्कमित्यर्थः । 'रुक्–ताप–शङ्कास्वातङ्कः' इत्यमरः । अनुवृत्तिरनुवर्तनम् । 'स्यादनुरोधोऽनुवर्तनम् ।' इत्यमरः । स्त्रीणां दक्षिणाक्षि–दक्षिणाङ्ग–स्पन्दनमशुभं सूचयति ।

(५६) अधृतिर्धैर्यध्वंसः । प्रतिभातीति । अत्र वाक्यार्थरूपेण काव्यलिङ्गम् । 'हेतोर्वाक्यपदार्थत्वे काव्यलिङ्गमुदाहृतम् ।' इत्युक्तेः ।

(५७) खण्डितेयं नायिका । तस्या लक्षणमलंकारसंग्रहे–'खण्डितेर्ष्यावती ज्ञातस्मरचिह्ने प्रिये यथा ।' इति ।

(५८) या समरभूमौ लब्धक्षणेक्षणलाभा मेघान्तरितचन्द्रदर्शन चकोरी चद्रस्य क्षणदर्शनेन सस्मिता सानन्दाऽभवं सेयमहं बालाऽधुना देव्या आगमनेन त्वयि तिरोभूते पुनः सीदामीति भावः । उपमालंकारः ।

(५९) अल्पो महान्वाऽपराधोऽपराध एव । तवापराधेन देवीदानीं कोपितैव । तदिदानीं तां प्रसादयितुं नार्हसि । न सा सद्यस्त्वयानुरोधेन प्रसादयाञ्चया वा प्रसादयितुं शक्या । अतस्त्वमिदानीं तामविगणय्य पारिजातमञ्जरीमेव प्रीणयस्वेति भावः । 'महाभागः श्रेष्ठः' इति शाकुन्तलविवरणे श्रीराघवभट्टाः । महाभागिनी श्रेष्ठाऽङ्गना पारिजातमञ्जरीत्यर्थः । **मारिदस्सेति** । इदं परिहासार्थमुक्तं नर्म-वाक्यम् ।

(६०) रविरथतुरङ्गमकान्तिसच्छायं हरिद्वर्णमित्यर्थः । रविर्हरिदश्व इति ख्यातः । रवेरश्वान्हरित इत्याचक्षते यतस्ते हरिद्वर्णाः । तत्कान्तिसदृशवर्णमिति यावत् । पार्वतीकान्तो नीलकण्ठस्तत्कण्ठच्छायासुन्दरं मरकतशिलारचितं मण्डपम् । श्लक्ष्णं मसृणम् । उद्वान्तमुद्गीर्णम् । अत्रायं शब्दः सौन्दर्यपोषको, न ग्राम्यत्वनिदर्शकः । 'निष्ठ्यूतोद्गीर्णवान्तादि गौणवृत्तिव्यपाश्रयम् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ।' इत्युक्तेः । मरकतशिलामण्डपद्युतिकिसलयानां भ्रमराणां च गुणत एकरूपत्वात्सामान्यालङ्कारः । 'सामान्यं गुणसाम्येन यत्र वस्त्वन्तरैकता' इति तल्लक्षणात् । लक्ष्मणशास्त्रिणस्त्वत्रोन्मीलितालङ्कारं मन्यन्ते स्म ।

(६१) अत्र यो रमणीयः कल्पनाविलासस्तत्र महाकविमदनस्यैव जल्हणविरचितायां सूक्तिमुक्तावल्यामुद्धृतं 'देवी रतिर्विजयते' इत्यादि ('अ'–परिशिष्टस्थं प्रथमं) पद्यं द्रष्टव्यम् । शिलालेखस्थश्चतुष्पञ्चाशपङ्क्तिस्थः श्लोकस्तस्य चास्मत्कृता टीकाऽवधारणीयात्र । यतः स एवार्थोऽत्र विशदीक्रियते । मध्यं त्रिवलि–युतमिति प्रसिद्धमेव । तन्माध्यस्थेऽपि सत्तनुप्रातिभं बभौ, अल्पीयसीं प्रतिभां धारयामासेत्यर्थः । अपि चात एवाधस्तात्तस्थाविति भावः । श्रीबिल्हणस्याप्येतादृशं पद्यमत्र द्रष्टव्यम्– 'दृशोः सीमावादः श्रवणयुगलेन प्रतिकलं स्तनाभ्यां संरुद्धे हृदि मनसिजस्तिष्ठति बलात् । नितम्बः साक्रन्दं क्षिपति रशनादाम परितः प्रवेशस्तन्वङ्गया वपुषि तरुणिम्नो विजयते ॥' इति । उपधायेति । उपधान-

स्थानेऽङ्कं कृत्वेत्यर्थः। योगनिद्रा विष्णोः शयानस्य सुप्रसिद्धैव। तस्यां भगवाञ्जागरूक एव वर्तते। तादृगियमपि वियोगोद्भूत–योगनिद्रायां जागर्त्येवेति ध्वन्यते।

(६२) **मुखज्योत्स्नेति**। मांसलं सान्द्रं घनमित्यर्थः। परभागं परगुणानित्यर्थः। इन्द्रनीलानां स्वगुणत्यागात्परगुणोपलब्धेस्तद्गुणालङ्कारः। तस्य च रूपकानुप्राणितत्वात्सङ्करः। अत्रापि लक्ष्मणशास्त्रिणः षट्पञ्चाशत्तमश्लोकवदुन्मीलितालङ्कारमुदाहरन्ति स्म॥ मरकतेति। 'पञ्चेषुणा तप्यमाना कृशाङ्गी तन्वी पारिजातमञ्जरी तत्तापं निवारयितुकामा, जलावगाहनं कर्तुमिच्छन्ती, ननु प्रतिबिम्बच्छलेन मरकतमयकुट्टिमायां भूमौ प्रविशति' इति यावत्। अत्र प्रतिबिम्बितत्वेन मरकतमयमेदिन्या जलस्य च गुण-साम्यं विवक्षितम्। अतः सामान्यालङ्कारः। 'छ' इत्यनेन 'छन्दसा' इति नाट्यनिदर्शनं ग्राह्यम्।

(६३) मकरध्वजो मदनः। व्द्यर्थकोऽयं श्लोक इति यल्लक्ष्मणशास्त्रिभिर्विवरणे दर्शितं, तत्समीचीनं नवेति न निर्धार्यते। यथा जीवन्त्या तनुमध्यया वलयानि (? भुवनानि) जयसि, तामेव निर्जीवां कुर्वन् निहत्य कथं नु त्वं प्रभविष्यसि, जगत एकातपत्रं प्रभुत्वमधिगमिष्यसीति भावः। अत्र चापलतया सह साधर्म्यात्साङ्गीयमुपमा मन्यते लक्ष्मणशास्त्रिभिः। "यथा चापलतयेव मकरध्वज जयसि श्लक्ष्णमध्यया। इति पूर्वार्धं पूरणीयम्। ... चापलतापक्षे निर्जीवां ज्यारहिताम्। 'जीवः प्राणिनि वृत्तौ च वृक्षभेदे बृहस्पतौ। जीवा जीवन्तिका मौर्वी' इति मेदिनी।" इति। तस्मिन् सहावेति। स्थितिपाठ्यमिदं गेयपदम्–"प्राकृतं या वियुक्ता तु पठेदासनसंस्थिता। मदनानल-तप्ताङ्गी स्थितिपाठ्यं तदुच्यते॥" इति नाट्यशास्त्रोक्तलक्षणात्।

(६४) अत्र कुसुमायुधवद्राजा कुसुमैस्तां प्रहरतीति सा तद्भ्रम-माश्रित्य वदति 'एस णिद्दओ' इति। अत्र भ्रान्तिमत्त्वाद्भ्रान्तिमदलङ्कारः। चतुःषष्टितमायां पङ्क्तौ तथा पञ्चषष्टितमायामपि द्वित्वार्थोऽङ्केन निर्दिष्टो यथा हिन्दी-भाषायां स निर्दिष्टो दृश्यते।

(६५) प्रथमस्पर्शे वधूरत्र पुळकाङ्किना रोमाञ्चिता भवतीति वर्ण्यते। एवमेव कुमारसम्भवेऽपि–'रोमोद्गमः प्रादुरभूदुमायाः स्विन्नाङ्गुलिः पुङ्गवकेतुरासीत्।' इति प्रपञ्चितम्। इदं तु वात्स्यायन-मत-विरुद्धम्। अत्र वात्स्यायनः–'कन्या तु प्रथमसमागमे स्विन्नाङ्गुलिः स्विन्नमुखी च भवति। पुरुषस्तु रोमाञ्चितो भवति। एभिरनयोर्भावं परीक्षेत।' इति। तथापीदं सात्त्विकोपलक्षणत्वान्न दोषायेति मल्लिनाथपादाः। 'स्तम्भप्रलयरोमाञ्चाः स्वेदो वैवर्ण्यवेपथू। अश्रुवैस्वर्यमित्यष्टौ सात्त्विकाः परिकीर्तिताः॥' इत्युक्तेः।

(६६) अनुबन्धः प्रकृतस्यानुवर्तनं॥ 'दोषोत्पादेऽनुबन्धः स्यात् प्रकृत्यादिविनश्वरे। मुख्यानुयायिनि शिशौ प्रकृतस्यानुवर्तने॥' इत्यमरः। निर्बन्धः प्रार्थनातिशयः। गाथा–सप्तशत्यामपि 'परव्वसो' इति शब्दः 'परवश' इत्यर्थे प्रयुक्तो दृश्यते।

(६७) **उत्थानमिति**। अत्र कालिदासीयश्लोकद्वयं, 'वाचं न मिश्रयति' इति, 'स्निग्धं वीक्षितं' इति चोपजीव्यते। 'विलम्बस्तु पथि व्याजात्परावृत्यापि दर्शनम्।' इति रतिविलासोक्तिः। अत्रानुरागेङ्गितम्। मदनोदयेऽप्युक्तम्–'विकारो नेत्रवक्त्रस्य तद्भावश्रवणादरः। अन्यव्याजेन तद्वीक्षा अनुरागेङ्गितं भवेत्॥' इति। **तल्पेति**। तल्पस्यानीन्दीवराणि तस्या मृद्वङ्गं मुद्रयन्ति काठिन्यादिति भावः। अत्र तदङ्गपेशलत्वनिदर्शनम्। सुरभिस्वेदेति। अनेन नायिकाया पद्मिनीत्वं ध्वन्यते। 'कमल–मुकुल–मृद्वी–फुल्ल–राजीव–गन्धा सुरत–पयसि यस्याः सौरभं दिव्यमङ्गे' इति वर्णनात्। 'मुख्यः स्यात्प्रथमः कल्पः।' इत्यमरः। प्रथमः कल्पः प्रथम-कल्पः। स एव प्रथमकल्पकः। मानः प्रथमकल्पको यस्मिन्मानप्रथम-

कल्पकः। स्त्रियां मानप्रथमकल्पिकीति भवेत्। मानप्रधानेति यावत्। मानप्राथमकल्पिकीति चिन्तनीया रूपसिद्धिः। प्राथमकल्पिक इति रूपं ठञ् प्रत्ययतो भवेत् सूत्राधारो यदि स्यात्। ततश्च मानः प्राथमकल्पिको यस्याः सा मानप्राथमकल्पिकीत्यपि कथं सिध्येदिति न जानीमः। टिड्ढादिभ्यः प्रातिपदिकेभ्यः स्त्रियां ङीप् प्रत्ययो भवति। अनेन प्राथमकल्पिकात्प्राथमकल्पिकीति सिध्येत्। न पुनरेवं मानप्राथमकल्पिकी–शब्दस्य रूपसिद्धिः।

(६८) 'सौविदल्लाः कञ्चुकिनः' इत्यमरः। सौविदल्ला नरापनयनं कुर्वन्तीति सुविख्यातमेव। तथा हि–'राज्ञीर्नरापनयनाकुलसौविदल्लाः' इति माघः। सहसोत्थानेन नीविविस्रंसनं भवति। तद्वामः करः संरुणद्धि। राजदर्शनेन भावस्फुरणान्नीरङ्गीनिचयाञ्चलं सितान्तं पिनद्धस्तनं कञ्चुकमपि विश्लिष्टबन्धं भवति। तद्दक्षिणः करो यथास्थानं स्थापयतीत्यर्थः। कोमलालापभङ्ग्या मधुरश्लक्ष्णसंलापतरङ्गेणेति यावत्। झगिति सद्य एवेति यावत्। झटितीत्यर्थः। त्वदाभाषणेन वीणानिनदोऽपि तिरस्क्रियत इति भावः। अत्र सम्भोग–शृङ्गारः।

(६९) हस्ताभ्यामिति। अनेन नायिका राज्ञः प्रभुत्वं सूचयति। अद्वैते परमात्मना सहैकात्मता भवति, मनोऽप्यन्तर्विलीनं भवति। तथा प्रेयस्या सार्धमस्माकमेकात्मता भवति, मनश्चान्तर्मुखमानन्दमग्नं भवतीत्यर्थः॥

(७०) **श्रीखण्डेति**। श्रीखण्डप्रभविष्णु मलयजमित्यर्थः। मलयमारुतस्य चन्दनसाहचर्यात्सौरभवत्त्वं कविसमयः। अस्मन्मुखोच्छ्वासगन्धस्तत्सौरभगुणग्राहीत्यर्थः। अत्र साभिप्रायैर्विशेषणैर्वस्तु यद्विशिष्येतेतिलक्षणनिर्दिष्टः परिकरालङ्कारः।

(७२) वागुरानिपतितो हरिणोऽटतीति विरोधाभासालङ्कारः।

(७३) **दोषोद्घाटनमिति**। अपराधस्य स्फुटीकरणमिति यावत्। **त्वत्साहाय्यकेति**। न केवलमस्माकमनुनयेनैतत्साध्यं भविष्यतीत्यर्थः। सनर्म-

स्मितं नर्मणा स्मितं करोतीत्यर्थः । पङ्क्तिं दिंतेणेति । पृष्ठभागस्य दर्शनेनानादरो व्यज्यत इति व्यञ्जयित्वा पारिजातमञ्जर्या महत्तां नृपाभिलषितत्वं च कनकलेखा सूचयति । 'देवी कृताभिषेकायामितरासु तु भट्टिनी' इत्यमरः । पारिजातमञ्जरीदानीमस्माकं द्वितीया भट्टिनी प्रमुखा राजयोषिदेवेति सूचितम् ।

(७४) कर्णालङ्करणमिति । एष ताटङ्कः प्राग्देव्याः कर्णभूषणमासीत्तथा पारिजातमञ्जर्या अपि प्रतिबिम्बस्थानमासीत् । इदानीं तु नैष द्वयोरेकमप्यस्ति । अतस्ताडङ्कनामधेयमस्य ताडितत्वाद्दैवहतकत्वात्सदृशमेव संजातमिति भावः । एसेति । श्लेषवक्रोक्तिरत्र । "वक्त्रा तदन्यथोक्तं व्याचष्टे चान्यथा तदुत्तरदः । वचनं यत्पदभङ्गैर्ज्ञेया सा श्लेषवक्रोक्तिः ।" इति रुद्रटप्रणीतकाव्यालङ्कारदत्तलक्षणात् ।

(७५) 'कुसुममंजरि' इत्यनेन पारिजातमञ्जरी लक्ष्यते । छच्चरणचरिंदेति । षट्चरणो भ्रमरः । तद्वदत्यन्तास्थिरवृत्तिरिति भावः । अनया सोपालम्भोक्त्या देव्या कोपः प्रकटीकृतः ।

(७६) परिपाटी सन्ततिरनुक्रमो वा । 'आनुपूर्वी स्त्रियां वावृत्परिपाटी अनुक्रमः । पर्यायश्च' इत्यमरः । पाटवं पटुता । देवीति । अनेन राज्ञो दाक्षिण्यं प्रकटीकृतम् । 'चित्तानुवर्तनं यत्र तद्दाक्षिण्यमितीरितम्' इति वचनात् ।

(७७) 'कृष्णे नीलासित–श्याम–काल–श्यामल–मेचकाः ।' इत्यमरः । दोषेति । अपराधः । पक्षे नक्तमिति । 'अथ दोषा च नक्तं च रजनाविति ।' इत्यमरः । अत्रैकदेशवृत्तिरूपकं, तच्च श्लेषानुप्राणितम् । इति तयोः सङ्करः । लक्ष्मणशास्त्रिणस्त्वत्र प्रस्तुतालङ्कारमाहुः । सिंहद्वारि प्राग्द्वार इत्यर्थः । प्रासादस्य पूर्वभागे सिंहस्य प्रतिमाऽसीदस्मिन्काल इति स्पष्टं भवति । तथा च दृश्यते ।

(७८) नासीरेति । अत्र श्लेषमूलोत्प्रेक्षानुप्राणितातिशयोक्ति-रूपः सङ्करः ।

(७९) चिबुके स्पृष्ट्वा । अत्र प्रेयोऽलङ्कारः । स च भावनिब-न्धनः ख्यातः । श्रीभोजराजरचितसरस्वतीकण्ठाभरणे " प्रेयः प्रियतराख्यातं चाटूक्तौ यद्विधीयते । " इति तल्लक्षणं दत्तम् ।

(८०) उद्भिद्यमानेति । अत्र रूपकसमर्थनरूपोऽतिशयोक्तिरलङ्कारः। किमपि मसृणितेति । अत्र श्लेषानुप्राणितं रूपकम् । पक्षे कविवर–मदन–रचितां शिलापट्टलिखितां प्रशस्तिमधिकृत्य, पक्षे च पुष्पेषुरचितां विजयश्री-प्रशस्तिमधिकृत्य सर्वमधिगन्तव्यम् । सूत्रधारः शिल्पी वा शिलापट्टे लेख-मुत्किरतीति शिलालेखेभ्योऽपरेभ्यो ज्ञायते । तत्र सरलगुणेन सूत्रपातः क्रियते स्मेति स्पष्टमेव । पक्षे भवतो भवत्या वाऽर्जवयुतैरकुटिलैर्वा गुणैः सूत्रन्यासः क्रियते । तस्य रेखया हृदयशिलाऽङ्किता भवति । पुष्पेषुपक्षे विशिखरूपा-ष्टङ्काः । मदनकविपक्षे विशिखा इव टङ्काः । ' टङ्कः पाषाणदारणः ' इत्यमरः ।

अत्र नैषधीयस्थं (XII. 75) ' समिति····वक्षःशिलासु ।···· टङ्कैरस्य कीर्तिप्रशस्तिः ' इति पद्यमवधारणीयम् ।

(८१) प्रशस्तिरिति । ' प्रशस्तिः प्रोच्यते सा तु यच्छुभाशंसनं यथा । ' इत्यलंकारसंग्रहः ।

इति श्रीसदानन्दविरचितायां परिमलामोदाख्यायां पारिजातमञ्जरी-व्याख्यायां द्वितीयोऽङ्कः ।

परिशिष्टं 'अ'

श्रीजह्लण–विरचितायां सूक्तिमुक्तावल्यामुद्धृतानि श्रीमदनकविरचितानि पद्यानि ।

(1) I. 27:—' देवी रतिर्विजयते मृगनाभिचित्र-
पत्रावली पृथुपयोधरसीम्नि यस्याः ।
भाति त्रिलोकविजयोपनतस्वकान्त-
प्रक्रान्तसायकनिशातनकालिकेव ॥

(2) II. 41:—'भ्रूलास्योत्सविनी सविभ्रमगतिर्मूर्च्छन्नितम्बस्थली
सङ्कीर्णे वयसि स्मितार्द्रफणितिः सा पार्वती पातु वः ।
यस्याः कर्णतटं दृशावगमतां तूर्णं तदन्तः पथे
गत्वा द्रष्टुमिवेश्वरं हृदि कृताधिष्ठानमुत्कण्ठितम् ॥

(3) II. 92:—' यामिन्यां परिवृत्तिभाजि चरिते चाराय वृन्दे गवां
गोपानां च विषाणवेणुतुमुलध्वाने समुत्सर्पति ।
गाढालिङ्गितराधिकाभुजलताबद्धस्य कंसद्विषो
यातुं स्थातुमनीश्वरस्य मनसो डो(दो)लायितं पातु वः ॥

(4 IV. 14:—पदविह्वलता क्वापि स्पृहणीया भवति सत्कवीन्द्राणाम् ।
घनजघनस्तनमण्डलभारालसकामिनीनां च ॥

(5) IV 33:— शाणोत्कीर्णमिवोज्ज्वलद्युति पदं बन्धोऽर्द्धनारीश्वर-
श्लाघालङ्घन–जाङ्घिको दिवि लतोद्भिन्नेव चार्थोद्गमः ।
किञ्चित्खण्डितचन्द्रमण्डलगलत्पीयूषहृद्यो रस-
स्तत्किञ्चित्कविकर्ममर्म न पुनर्वाकूडिण्डिमाडम्बरः ॥

(6) XI. 5:—यद्यपि शिरोऽधिरोहति रौद्रः क्रोधेन सिंहिकातनयः ।
तदपि न शरणं यातं सागरसूनुर्मृगं त्यजति ॥

(7) XIX. 1:—गुम्फन्तु मालतीमालां विचित्रां चित्रकारकाः ।
तदामोदपरिच्छेदकोविदः कोऽपि षट्पदः ॥ १ ॥

(8) XIX. 2:---यद्यपि वदन-सरोरुह-सौरभलोभेन षट्पदोऽभ्येति ।
तदपि तमुत्पलनयना दंशाय समागतं मनुते ॥ २ ॥

(9) LXI.41:—तडिदुल्कामुखा मेघाश्चर्वितानां वियोगिनाम् ।
उद्वमन्त्यस्थिखण्डानि करकाश्मच्छलादमी ॥

(10) LXII. 15:–क्षुण्णमौक्तिकपरागपाण्डुरः
शोभते स्म दिवि चन्द्रिकाभरः ।
मेघबन्धनविमुक्तमीक्षितुं
क्षीरनीरधिरिवेन्दुमागतः ॥

(11) LXII. 16:–इतश्चन्द्रस्सान्द्रः स्मरमयवयस्सन्धिमधुरः
स्फुरन्मुग्धाकेलिस्मितमिव मयूखैः सुखयति ।
चकोराणां चक्रं कुमुदसमुदायोऽपि च शर-
न्निशारम्भेऽमुष्मिन्समसमयमन्तर्विकसति ॥

(12) LXII. 17:–मयूखैरेकद्वैः (?) कलभदशनच्छेदविशदै-
र्लिखद्भिर्मेघान्ते तिमिरमुरसा प्रेयमधुना ।
हरिन्माहेन्द्रीयं नवनिकषनिर्यूहरजत-
स्फुरद्वर्त्तीवर्णैः कथयति निशाभर्तुरुदयम् ॥

(13) LXII. 18:–समं पान्थैः कान्तैर्घनसमय-सङ्केत-घटितै-
श्चिरोत्कण्ठा-पौनःपुनिक-रत-निर्व्यूढ-मनसाम् ।
करैः पीयूषार्द्रैः शरदि शरदण्ड-द्युतिहरै-
र्मृगाक्षीणां क्षीणां तनुमुपचरत्योषधिपतिः ॥

(14) LXII. 26:–हसितकमलगन्धाकर्षिणो वासरेषु
स्फुटितकुमुदगर्भामोदवन्तः क्षपासु ।
जगदभिरमयन्तः शारदा वान्ति सद्य-
स्त्रुटितयुवतिमानग्रन्थयो गन्धवाहाः ॥

(15) LXII. 27:–गतो यो वर्षासु क्रकचनिशितां केतकवनी-
मिदानीं खञ्जत्वं दधदिव समालम्ब्य निभृतम् ।

करान्पीयूषांशोः किमपि पवनः शारदनिशा-
मुखेऽमुष्मिन्सप्तच्छदमृदुलमार्गे विलसति ॥

(16) LXVIII. 16:–दिनभर्तुरस्तमग्रतः स्यन्दनतुरगेषु घनतमोमहिषः ।
घातावसरमिवेच्छन् पृष्ठे निभृतं परिभ्रमति ॥

(17) LXIX. 4:–नीताः क्वाप्यभिसारिका इव दिशोऽप्युद्गाढरागोदयाः
येनोत्प्लावितमन्मथेन तदिदं निःशङ्कमुज्जृम्भते ।
संभोगान्त–शयालु–शैलतनया–दोष्पाश·निर्भर्सितो-
न्मीलन्नीलिम-नीलकन्धर-गल-स्पर्धावलिप्तं तमः ॥

(18) LXXII. 7:–अमुष्मिन्पञ्चेषोस्त्रिभुवनजिगीषोस्सहचरे
मुखं रात्रेरत्रेस्तनु[भुवि] रहश्चुम्बति सति ।
ज्वलन्तीर्ष्यारोषोदयमयतयेवोषधिलताः (?)
पतद्भृङ्गीभङ्ग्या दधति कुमुदिन्यः कलुषताम् ॥

(19) LXXII. 8:–शुचीनां हंसानां हरति मलिनानां मधुलिहां
मनो वेश्यादेश्या द्रविणमखिलं या कमलिनी ।
तमस्येवाद्रव्ये भवति विमुखी तच्छ्रियमसौ
कलावानादत्ते प्रथममनुरागप्रकटनैः ॥

(20) LXXII. 9:–समुन्मीलत्पूर्वाचल-शिखर-दूर्वावन-मृगी-
परीरम्भ-क्रीडारस-पुलकितोत्सङ्ग-हरिणः ।
पुलिन्दी-कन्दर्प-क्लममपनयन्नंशुपटलैः
पतिर्नक्षत्राणामहह भगवानभ्युदयते ॥

(21) LXXXII.14:–प्रालेयांशुरितश्चकोरविपदामार्द्रप्ररोहैर्जर-
त्काश्मीरी-वदनादनाकुलतया दौर्भाग्यमभ्यस्यति ।
भासां भर्तुरितश्च कोक-सुकृतैरुद्ग्रीविकां बिभ्रति
द्वित्राः कुङ्कुमकेसरैकसुहृदो मन्दं मयूखाङ्कुराः ॥

(22) LXXXII. 15–अपयान्तीनामधुना सङ्केतनिकेतनान्मृगाक्षीणाम् ।
वासस एव न केवलमभवन्मनसोऽपि परिवर्तः ।।

(23) LXXXIX. 19:–वन्दे, पद्मिनि धर्मलाभ भवती प्राप्ता जिनेन्द्रालयं,
किं मेऽन्यत्र, किमुच्यते तव मनःश्रद्धा, भवन्तो विदुः ।
इत्याकूतमृदुस्मितेन [वच]सा जल्पन्ति ये श्रावकीं
तन्नाभीनिपतद्दृशः करचटे ते सेवढे के पटे(?) ।।

(24) XC. 11:–भयान्मन्दं यस्याः क्रमवति कपोले परिलुठ-
न्मरुत्प्रत्यासन्नामलकरचनां ताण्डवयति ।
समाकृष्टा केशेष्वियमशरणा राक्षसवधूः
प्रवङ्गैर्जन्तूनां दुरधिगमघोरा परिणतिः ।।

(25) XC. 12:– रामस्य हृदयाम्भोधौ विरहागस्त्यशोषिते ।
और्ववत्कोऽपि कामाग्निरन्तर्ज्वलति केवलम् ।।

(26) XCII. 15:–येऽहंपूर्विकया प्रहारमभजन्खड्गस्य मां छिन्धि मां
छिन्धीत्युक्तिपराः पुरारिपुरतो लङ्कापतेर्मौलयः ।
ते भूमौ पतिताः पुनर्भवनवानालोक्य मूर्ध्नो वरं
याचिष्यन्त इमे हि नो वयमिति प्रीत्याट्टहासं व्यधुः ।।

(27) XCII. 16:–ये लङ्काधिपति-प्रताप दहनैः प्लुष्टास्त एव ग्रहा
दिक्पालाश्च कदम्बकेन हनुमन्निर्दग्धलङ्कार्चिषाम् ।
आलीढाम्बर-दिङ्मुखेन दधिरे सन्तोषमित्यग्निना
दग्धस्यौषधमग्निरित्युपचयं स्थाने जनोक्तिर्गता ।।

(28) XCVI. 8:–नयनपथनिरोधक्रोधनिर्धूतमाल-
भ्रमदविरलरोमस्तोमबद्धान्धकारः ।
कृमि-कवलन-लोभोत्खात-वल्मीक-रन्ध्रो-
त्थित-फणि-फण-घातैरुच्चलत्यच्छभल्लः ।।

(29) CIII. 18:–विन्ध्यक्षोणीधरपरिसरोत्सङ्गस[ङ्गा]लवङ्ग-
श्रेणीसंवर्गण(?)रणरणद्भृङ्गवाचालिताशाः ।

पम्पाङ्गम्पारसिकशबरीपीनवक्षोजकुम्भ-
क्षुभ्यद्वीचीपरिचयचमत्कारिणो वान्ति वाताः ॥

(30) CIII. 25:–मौलौ जलदजालेन सान्द्रधम्मिल्लशालिना ।
बलाकाकुसुमैर्जातः सान्वयो माल्यवान् गिरिः ॥

(31) CV. 29:–'उत्सङ्गे(ङ्गे) सैकतानां शकुनिशतपदन्यासरेखाङ्कितानां
जम्बूषण्डानि नद्यो दधति परिणमज्झम्बिलम्बालकानि ।
यत्तोयान्दोलदोलः पुलकयति तनुं तीरकस्तूरिकैण-
प्रक्रान्तग्रन्थिपर्णग्रसनपरिमलोत्कन्धरो गन्धवाहः ॥

(32) CV. 30:–स्कन्धासक्तैरिह हि विपिने शुष्कशैवालजालैः
प्रावृट्पूरोच्छ्रयमभिदधत्युच्छ्रिताः शाखिनोऽपि ।
येषां मूलेष्वसरलजटास्फालवाचालवीचि-
क्षोभत्रासात्तरलशफरा निर्झरिण्यो वहन्ति ॥

(33) CVI. 5:–' अयमुपगतकृष्णः कृष्णसाराक्षिपातै-
र्यमकृत(?विकसित)नवनीलाम्भोजवक्त्रश्चकास्ति ।
जलयुवतिकुचानुप्रासितोत्तुङ्गकुम्भ-
स्थलमदकलगर्जन्नीरनागस्तटाकः ॥'

(34) CXIX. 12:–संसारे यदुदेति किंचन फलं तत्कृच्छ्रसाध्यं नृणां
किन्त्वेतत्सुखसाध्यमस्ति युगलं सम्यग्यदि ज्ञायते ।
यल्लक्ष्मीसमुपार्जनं पुलकिनां रक्तस्य रङ्गा(स्वरं गा)यतां
त(य)त्कान्तारतिनिस्तरङ्गमनसामुत्पद्यते नन्दनः ॥

(35) CXYXI. 67:–आनीयते शरीरेण क्षीणोऽपि विभवः पुनः ।
विभवः पुनरानेतुं शरीरं क्षीणमक्षमः ॥

(36) CXXXI. 68:–' साहाय्योपनमद्विवेकपवनो दीपिष्यते नः कदा
वैराग्याग्निरनेकभेदविषयक्रीडाकरीषंकषः ।
यद्भूत्या परिमार्जिते निरुपमं वैमल्यमासेदुषि
ज्ञानादर्शतले स्वमेकमनिशं पश्यन्ति योगीश्वराः ॥

बालसरस्वती-कृतमित्युद्धृतमपरं पद्यम्

(37) II. 79:–' सन्ध्यारञ्जितशीतदीधितिकलासौन्दर्यभाजो नखाः
प्रीतिं पीवरयन्तु कैटभरिपोः क्रीडानृसिंहस्य वः ।
दैत्योरःस्थलपीठकुण्ठिततया दीनेन दम्भोलिना
सासूयं सकुतूहलं सविनयं साश्चर्यमालोकिताः ॥

परिशिष्टं 'ब' On 'नाटिका'

(1) भरतविरचित-नाटयशास्त्रे (G. O. S. ed.):—
'अनयोश्च बन्धयोगादेको भेदः प्रयोक्तृभिर्ज्ञेयः ।
प्रख्यातस्त्वितरो वा नाटी संज्ञाश्रिते काव्ये ॥'

(2) धनञ्जयकृत-दशरूपके (Bombay, 1914):—
III. 43f.:—"लक्ष्यते नाटिकाप्यत्र संकीर्णान्यनिवृत्तये ।
तत्र वस्तु प्रकरणान्नाटकान्नायको नृपः ॥
प्रख्यातो धीरललितः शृङ्गारोऽङ्गी सलक्षणः ।
स्त्रीप्रायचतुरङ्कादिभेदकं यदि चेष्यते ॥
एकद्वित्र्यङ्कपात्रादिभेदेनानन्तरूपता ।
देवी तत्र भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
गम्भीरा मानिनी कृच्छ्रात्तद्वशान्नेतृसंगमः ।
नायिका तादृशी मुग्धा दिव्या चातिमनोहरा ॥
अन्तःपुरादिसम्बन्धादासन्ना श्रुतिदर्शनैः ।
अनुरागो नवावस्थो नेतुस्तस्यां यथोत्तरम् ॥
नेता तत्र प्रवर्तेत देवीत्रासेन शङ्कितः ।
कैशिक्यङ्गैश्चतुर्भिश्च युक्ताङ्कैरिव नाटिका ।'

(3) धनिककृतायां दशरूपकावलोकटीकायाम्—
'तत्र नाटिकेति स्त्रीसमाख्ययौचित्यप्राप्तं स्त्रीप्रधानत्वं कैशिकीवृत्त्याश्रयत्वाच्च तदङ्गसङ्ख्ययाऽल्पावमर्शत्वेन चतुरङ्कत्वमप्यौचित्यप्राप्तमेव । ... प्रत्यङ्कोपनिबद्धाऽभिहितलक्षणकैशिक्यङ्गचतुष्टयवती नाटिकेति ।

(4) सागरनन्दिकृते नाटकलक्षणरत्नकोशे (L. 2745 f.):--

"अथ नाटिकोच्यते ।
सभेदा कैशिकी यत्र शृङ्गारद्वयमुज्ज्वलम् ।
चतुरङ्कं सहासं च नाटकं नाटिकां विदुः ।
यथा,
प्रकरण नाटक-भेदानुत्पाद्यविषया नायको यत्र नृपतिः ।
अन्तःपुरे संगतां कन्यामधिकृत्य कर्तव्या ।
स्त्रीप्रायाचतुरङ्का प्रसादनक्रोधसंयुता चापि ।
नायकदूती परिजनवती नाटिकेति ॥

तत्र सभेदा कैशिकी वृत्तिः । नर्म-नर्मगर्भ-नर्मस्फोट-नर्म-स्फञ्जाश्चत्वारोऽस्या भेदाः । शृङ्गार-द्वयं सम्भोगो विप्रलम्भश्च । हासो विदूषक-विषयः । अङ्कचतुष्टयम् । मुख-प्रतिमुखगर्भनिर्वहणसन्धियुक्तम् । अन्तःपुरे कथमपि निवेशितकन्यापरिणयविधियुक्ता । धीरललिता देवी, तस्या एव क्रोधः । तत्रैव राज्ञः प्रसादन – विधिः । संभोगश्च देव्याः स्वाधीनभर्तृकाविषयः । तत्रैव कन्यायाः सम्भोगश्च विप्रलम्भश्च कर्तव्यः(व्यौ) । येनास्या उत्कण्ठिता(? उत्कण्ठा)विरहिणी–लास्याभिस्या (?ला षा)–द्वयश्च दर्श्यन्ते । राजा चात्र भार्याजितः संविधेयः । न तु पूर्वनायिकाप्रणयविरोधी । नायिकयैव भर्तुरभ्युदयिनः 'अतःपरं किं ते [भूयः प्रियं *] करोमीत्यभिधाय संहारः कर्तव्यः। अत्र निदर्शनं प्रामेयी रत्नावली च । " (M. Dillon'sed., London, 1937)

(5) अमृतानन्दिरचिते ग्रन्थे —

"लक्ष्यते नाटिकाप्यत्र मिश्रवस्तुसमाश्रया ।
तत्र वस्तु प्रकरणान्नाटकान्नायको नृपः ॥
प्रख्यातो धीरललितः शृङ्गारोऽङ्गी सलक्षणः ।
देवी तत्र भवेज्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
गम्भीरा मानिनी कृच्छ्रात् तद्वशान्नेतृसङ्गमः ।
प्राप्या तु तादृशी मुग्धा दिव्या चातिमनोहरा ॥

अन्तःपुरातिसंबंधादासन्ना श्रुतिदर्शनैः ।
अनुरागो नवावस्थो नेतुस्तस्याप्यथोत्तरम् ॥
नेता तत्र प्रवर्तेत देवीत्रासेन शङ्कितः ।
कैशिक्यङ्गैश्चतुर्भिश्च युक्ताङ्कैरिव नाटिका ॥ "
(Quoted in भरतकोश, p. 317)

(6) शारदातनयरचित-भावप्रकाशने (G. O. S. ed., p. 243.) :--

" अथ नाटिका-लक्षणम्—
नाटकस्य प्रकरणस्योभयोः सङ्करात्मिका ।
लक्ष्यते नाटिकाऽप्यत्र सङ्कीर्णान्यनिवृत्तये ॥
प्रख्यातो धीरललितः शृङ्गारोऽङ्गी सलक्षणः ।
नायको धीरललितो वृत्तमुत्पाद्यमेव च ॥
शृङ्गारोऽङ्गी रसोऽङ्गानि वीररौद्रादयो मताः ।
वृत्तिश्च कैशिकी स्वाङ्गैर्नर्मस्पुञ्जा(? स्फञ्जा)दिभिर्युता ॥
देव्या प्रधानया नेतुस्तत्सदृश्या च मुग्धया ।
सङ्करोऽत्रानुरागोऽपि नवावस्थो भवेत्तयोः ॥
देवी भयेन साशङ्को नेता मुग्धासमागमे ।
चत्वारः सन्धयो लोपोऽवमर्शस्य भविष्यति ॥
न विटः पीठमर्दश्च सहायौ भवतः क्वचित् ।
नेतुः स्यान्नर्मसचिवो विरूपस्तु विदूषकः ॥
कैश्चिन्नाटकधर्मैस्तदविरोधिभिराश्रितम् ।
स्त्रीप्रायपात्रं देशर्तुवर्णनाकल्पशोभितम् ॥
रूपकं चतुरङ्कं यन्नाटिकेत्यभिधीयते ।
अत्रोत्पाद्येतिवृत्तत्वाच्छृङ्गारादिरसत्वतः ॥
प्रख्यातनृपनेतृत्वात्षट्त्रिंशद्भूषणत्वतः ।
तुल्यत्वं नाटकेनापि तथा प्रकरणेन च ॥
नाटिकायाः स्मृतं तत्र विशेषोऽयमुदाहृतः ।
तदुदाहरणं रत्नावली च प्रियदर्शिका ॥

सैव प्रवेशके नापि विष्कम्भेन विनाकृता ।
अङ्कस्थानीयविन्यस्तचतुर्यवनिकान्तरा ।
प्रकृष्टप्राकृतमयी सट्टकं नामतो भवेत् ॥ "

Ibid., p. 180 f:—

" नाटकादेरयं भेदो नाटिका रूपकं भवेत् ।
नाटिकाप्रतिमत्वाच्च सट्टकोऽपि तथाविधः । "

(7) विश्वनाथरचितसाहित्यदर्पणे (NS. ed., Bombay, 1910),

(VI. 269f.):—" नाटिका क्लृप्तवृत्ता स्यात्स्त्रीप्राया चतुरङ्किका ।
प्रख्यातो धीरललितस्तत्र स्यान्नायको नृपः ॥
स्यादन्तःपुरसम्बद्धा संगीतव्यापृताथवा ।
नवानुरागा कन्यात्र नायिका नृपवंशजा ॥
संप्रवर्तेत नेतस्यां देव्यास्त्रासेन शङ्कितः ।
देवी भवेत्पुनर्ज्येष्ठा प्रगल्भा नृपवंशजा ॥
पदे पदे मानवती तद्वशः संगमो द्वयोः ।
वृत्तिः स्यात्कैशिकी स्वल्पविमर्शाः सन्धयः पुनः ॥
द्वयोर्नायिकानायकयोः । यथा—रत्नावली-विद्धशालभञ्जि-
कादिः । "

परिशिष्ट 'क' on हिन्दोल-वसन्त-राग

हिन्दोल–रागस्य वसन्ताख्य उपाङ्गरागः ।

(१) हरिः— ' स्वरनामप्रसिद्धासु सप्तजातिषु धैवतीम् ।
आर्षभीं च परित्यज्य हिन्दोलो नाम जायते ॥
धैवतर्षभसंत्यक्तः षड्जन्यासग्रहांशकः ।
आद्यालङ्कारवर्णोऽसौ शुद्धमध्यममूर्छनः ॥
काकली सङ्गसहितो हिन्दोलो लक्षितस्ततः ।
मार्गहिन्दोलजातोऽथ हिन्दोलस्तारमध्यमः ॥
षड्जन्यासग्रहांशश्च षड्जपञ्चमकम्पितः ।
अयमेव वसन्तस्स्याद्देशीहिन्दोल एव च ॥ '

(२) कश्यपः— 'षड्जन्यासांशसम्भूतो धैवतर्षभवर्जितः ।
आर्षभीधैवतीवर्जः हिन्दोलस्सर्वजातिजः ॥

(३) नान्यः— 'न्यासांशग्रहसध्वनिश्च सुरभो(भी ?)गश्शुद्धमध्यान्वितः ।
शृङ्गारे स्फुटकोकिलाप्रियलसत्तानस्स्मरैकाधिपः ।
धैवत्यार्षभिकाख्यजातिरहितस्सर्वस्वजातिष्वसौ ।
हिन्दोलो रिधवर्जितश्च हृदयस्यान्दोलिताज्जायते ॥

From the above, it would be clear that a particular type of हिन्दोल called देशी हिन्दोल is the one that is actually intended in the lines 21–22 of the drama. This is otherwise called **वसन्तोपराग** or **हिन्दोलाङ्ग वसन्त**, which is described in details below—

वसन्त (an उपाङ्गराग)

(४) कुम्भः— 'सांशन्यासग्रहः पूर्णो मन्द्रनिस्सपकम्पितः ।
भूयिष्ठरिनिसो दै(धै)नै पश्चिमे प्रहरे बुधैः ॥
हिन्दोलाङ्गं वसन्तोऽयं वसन्ते गीयते शुचौ ।
विद्रुमाभं दशभुजं षडास्यं कोकिलागतिम् ॥
तालखट्वाङ्गचक्राब्जफलशङ्खाश्च षट्करैः ।
बिभ्राणं वीणया सक्तकरद्वन्द्वं वराभये ॥
दधतं पाणियुग्मेन केचित्प्राहुरतद्विदः ॥

(५) भट्टमाधवः–' हिन्दोलाङ्गं वसन्तः स्याद्ग्रहांशन्यासषड्जकः ।
संपूर्णः कम्पितसपो मन्द्रनि ... ॥
वसन्ते पश्चिमे यामे शृङ्गारे गीयते बुधैः ॥ '

(६) श्रीकण्ठः— ' षड्जत्रययुतः पूर्णो वसन्तो वा रिपोज्झितः ।
प्रातर्मथौ(धौ) प्रयोक्तव्यौ वीरे रौद्रेऽद्भुते रसे ।
सहायः पञ्चबाणस्य रागो हिन्दोलसम्भवः ॥ '

(७) नारायणः—' षड्जमध्यमिकाजातः षड्जन्यासग्रहांशकः ।
गेयो वसन्तरागोऽयं वसन्तसमये बुधैः ॥

(1)

PĀRIJĀTA-MAÑJARĪ alias VIJAYAŚRĪ

1. Siddham! Oṁ! Obeisance to Sarasvatī (Goddess of Learning)!

(1) Here on this pair of stone-slabs is being inscribed with difficulty the eulogy (*gunorjita*)—to be enjoyed by the ears—of (king) Bhoja himself, who has descended as an incarnation in the form of (the king) Arjuna (= Arjuna-varman).

(2) Glory to **Rati**[1], the beloved of the god (Madana), (that is) the friend of Moon-god, who (constantly) adorns his (Madana's) left side, whose body is rendered charming on account of the indescribable flowers, who bends low at the sweet covering up (or embrace) of the waist (lit., the middle) that can be encompassed by the span of a hand (i.e., that is so small), who is blessed (or gifted) with the (skilful) use of the (quick) darts of (her) eyes (or glances) that flit (right) up to the ears and who is (therefore) like another **bow** (of Madana) which is charming, which (constantly) adorns his left hand, the form of which is attractive on account of the indescribable flowers (of which it is made), which bends at the lovely twist at its middle to be held by the hand, and which is blessed on account of the (quick) action of the arrows (or flowers), resembling the glances (of pretty maidens), that are drawn (before shooting, right) up to the ears (of the god Madana).

2. Again,

(3) glory[2] to the illustrious king **Bhojadeva**, who is (a) dark (or incomprehensible) like (Lord) **Krishṇa**, and (b) white (or 'having shining character') like **Arjuna**, who is capable of (achieving) a victory over the prancing Bāṇa (king), who protects the whole earth, who renders (the country of) Rāḍhā bereft of her lord (=king) by piercing of the sharp resplendant arrows, who has had his desires fulfilled for a long time at the

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1. This stanza (No. 2) has two meanings, one referring to Rati and the other to the chāpalatā (bow) of Madana.

2. This stanza has three meanings—or perhaps four? Those referring to Bhoja, Krishṇa and Arjuna are given here.

quick, glorious victory over Gāṅgeya (= Gāṅgeyadeva Kala-churi),

(a) (Krishṇa), (who is) capable of victory over the bragging Bāṇa (Bāṇāsura), who (being Gopāla) protects all the cows, who makes Rādhā (his beloved) afflicted by the piercing darts of love, and who had his desire finally satisfied at the glorious victory over Gāṅgeya (= Skanda, son of Gaṅgā),

(b) (Arjuna), (who is) capable of victories on account of his shooting arrows, who protected the cows (of king of Virāṭa, at the 'Go-grahaṇa' or the lifting of Virāṭa-king's cattle by the Kauravas), who broke up the Fish-contrivance (at the Svayaṁvara of Draupadī), and who finally achieved his desire with his glorious victory over Gāṅgeya (= Bhīshma, the son of the river Gaṅgā).

On completion of the (above) Nāndī.

Sūtradhāra : This way, madam.

Naṭī : (Entering) : What is the order, my lord?

3-4 *Sūtradhāra* : My love! I have been ordered by the Honourable Assembly that today, on the full-moon day of Chaitra, I should arrange to get the four-act play, Vijaya-śrī *alias* Pārijāta-Mañjarī enacted. (This play is a veritable) spring (Prapā) of honey of joy for all the bees (in the form) of the members of the (learned) Assembly, (and is) a new composition of Rājaguru Madana, son of a Gaṅgādhara, (and) royal swan of the shoals of the Ganges (in the form) the lineage of the Gauḍas. (It is) to be enacted in the temple of the goddess Śaradā (Sarasvatī or Bhāratī), who is (as it were) the pearl-necklace of the śṛiṅgāra (art of ornamentation) of the damsel (in the form of) the city of Dhar, and who is (as it were) the Moon-light of Śarad (the months of Aśvin and Karttika), that destroys the darkness (in the form) of the dullness of the world. (The temple of Sāradā) is the chief of all the temples in the eightyfour squares (of the city of Dhar), (and is now) full of good poets, connoisseurs, experts in (various) arts, those with (sympathetic) hearts (and) savants who are well-versed in the three Learnings, who have come from all the quarters of the world. So, the auspicious excellences of the stage may be duly displayed.

Naṭī : With delight : As my lord desires. Moreover I have heard that :

(3a) all of a sudden, all the people have turned from the Pleasance, on the Hill of Dhārā, and, with eyes aglow with curiosity, rushed towards the Temple of Bhāratī; though,

(3b) (in spite of the fact that) it (the Pleasance) is full of splendour and is fascinating, (and that it) makes (one) enamoured (of it) by the sweet jingling sports of the cuckoos, that are madly engrossed in the sports of mutually offering the feeds of the Mañjarīs (clusters of flowers) that are being rendered brown on account of the quantities of filaments, gathered out of the honey of the lotus buds, the fragrance of which is spreading all over with the gentle to and fro wafting of the southern breeze (from Malaya hills or the Nilgiris) --and thereby it (i.e. the fragrance) sportingly sets aside the pride that the proud, pining ladies feel (in respect of their husbands); (that it is) reverberating with the resonant twanging of the bard-like bees, that become displeased at the wax in the goblets of honey (in the form) of the charming Champaka flowers that 'ripple' with fragrance :

5-6 (that) have the darkness encompassed in the bowers of numerous types of trees, that have become enlivened and resplendant on account of the sprinkling of the shower sprayed by the 'Elephant-contrivance₃' (i.e., the fountain of the (trunk of the) elephant, that is constructed). So, please tell (me) what type of story (or plot) it is !

Sūtradhāra : (Addressing, as it were, to somebody) in the air : What do you say ?

6-7 (4) [1](1) The womanhood of the soft and good-hearted ladies appears, indeed, very beautiful, as they display sweet smiles in the company of their colourful lovers.

(2) The womanliness of the soft flowers appears, indeed, very lovely, as they assume the budding charm with the

1. This stanza has two meanings, given here, one referring to the ladies and, the other to flowers.

advent of the lover (in the form) of (the month of) Chaitra.

7 Hey! All this is well said! To the Naṭī : My lady! Did you hear it—this reference to the 'womanhood of the good-hearted ladies' (or 'the womanliness of the flowers')?

Naṭī : Of course, I did.

Sūtradhāra : My love! Listen to what it means!

7–8 In the neighbourhood of the foot-hills of the Parva-Parvata (Pavagarh Fort) took place a conflict with Jaya-siṁha, the ruler of the Gurjaras, of the illustrious king Arjunavarmadeva, the most eminent descendant of the illustrious sovereign Bhojadeva, and the chief among the three-fold heroes.[1] (This conflict was) accompanied by a deafening noise, like that of the smashing of the waves of the seven seas, surging on account of the falling (therein) of the earth, (that is) dropped off by the great elephants of the quarters (by which it is supported), (when they were) taken aback at the roar of the Lion of Vaikuṇṭha (Vishṇu's four-headed form), enraged at (the sight of the demon) Hiraṇya-kaśipu.

Naṭī : My lord! It is alleged that there (in that conflict), when the orb of the Sun,was swallowed up by clouds (lit., quantities)of dust due to (the conflict of) the two fourfold armies,the partisanship of one's own camp and that of the enemy camp was to be recognized (only) on account of the moon-light, emitted by the moon-like faces of the heavenly damsels that thronged (to meet the dead heroes) in extatic joy (arising out) of the curiosity of (their) Svayaṁvara (= marriage by self-choice).

Sūtrudhāra : It is true, my lady!

Naṭī : So?

Sūtradhāra : So, when the army of the enemy was on the flight, out of the bunches of flowers, showered by the smiling groups of divinities (in appreciation of the heroic

1. A hero in *dāna* (giving gifts), in *dayā* (showing kindness) and *yuddha* (fighting).

deeds of the victorious fighters), fell a 'Pārijāta-Mañjarī' (a cluster of the flowers of the heavenly tree, known as Pārijāta) that had rendered fragrant all space intervening the quarters,on the chest—as expansive as the flaps of the doors of (Alakā) the city of Indra—of the king of Dhar, while (he was) mounted on the back of the Victory Elephant, and (was) holding the bow in his hand, at the moment he had withdrawn the darkening shower of crescentine arrows (*nārāchas*) (from) (i.e., ceased fighting) (the fleeing enemy).

Naṭī : With amazement : And then ?

Sūtradhāra : And then :

(5) that (Pārijāta-Mañjarī) turned into a lady with her frame, intoxicating like wine on account of (her) youth about to conquer the childhood (i e., due to her being poised between childhood and youth),and having graceful movements, with (the) twin breasts grappling with each other in a deadly contest (to conquer each other) and (her) twin eyes wishing (as it were) to transgress the limits of the ears,and having a face (that used to be like) the rising of the moon to the clusters of lotuses (in the form) of the eyes of the world.

That very moment, the Voice of Heaven became (thus) audible (= was heard to say) :

10–11 (6) Oh ! "King of Dhar ! Enjoying this charming and auspicious Vijayaśrī (1. Goddess of Victory ; 2. Jayaśrī or Vijayaśrī, the daughter of the Chaulukya king, Jayasiṁha), you would become (indeed) comparable to Bhojadeva !"

Naṭī : My lord ! Is it then a semi-divine story ?

Sūtradhāra : My love ! Not exactly so ! All the same,

11–12 (7) Queen Jayaśrī, the daughter of the Chaulukya sovereign ,who was killed in the defeat (by the king) and who furnished the forest (in the heart of all) with the dams of grief, with the perennial streams by (way of) surging waters of tears,—she herself, having been trans-

formed into the tender leaves of Pārijāta-Mañjarī, turned into a woman (again).[1]

12 *Naṭī* : With grief and amazement : And what followed this ?

12-13 *Sūtradhāra* : Then the king (Arjunavarmadeva) withdrew his eyes from the temples of the Victory Elephant and fixed them (due to their greater beauty and eminence) on the expansive breasts (of Jayaśrī) : (But) due to the sense of shame (felt) in the presence of respectable people, he handed her over to the Chamberlain, by name Kusumākara, who is in charge of the Royal Garden. He (the latter) brought her to his housewife and maintainer, Vasantalīlā, and lodged her in the 'Emerald' Pavilion inside the Hill of Dhārā.

13 (Inside the curtain) : This way, this way, my lord !

Sūtradhāra : Looking in that direction : My love ! Look at this ! (8) Having transferred (all) the burden of the well-governed state to the trusted Councillor, Nārāyaṇa, the king has, out of curiosity about Vasantotsava (Spring Festival), ascended the top of the new palace, that is resplendant with jewels.

Oh the charm of the chief among the Pāramāras !

13-14. (9) Glory to the handsome king at whose Victorious Chaitrotsava (Festival of the month of Chaitra, i.e. Spring Festival), Madana (god of love) sang his praise that is dear to the heart of the wives of others, when he found Rati (his wife) in the *Mottāyita* (coyly wincing) attitude, as she had enjoyed the sentiment of the song about (king Arjunavarman) the chief of the three-fold heroes, that was set to music by (the heavenly musicians) Kinnaras (the horse-headed semi-divine beings).

1. In other words, during the defeat of the king of the Chaulukya dynasty, his daughter Jayaśrī was taken by all her relatives to have been killed and was the cause of perennial grief of her relatives and especially the ladies of the herem : Jayaśrī, the daughter of Chaulukya king is identified with Vijayaśrī or the garland of victory. The grief of heart is taken to be encompassed in a dam of emotions. The tears of the relatives, being incessant, are compared to perennial streams that watered the emotions of the ladies. Altogether these form a complex idea.

14. With astonishment :

(10) Here is the son of king Subhaṭa, whose armies have chained the ladies of the harem, as well as the falanxes of the elephants of the Gurjara king, in a short time.

Naṭī : There is some lady of the inner appartments by his side.

Sūtradhāra :

14–15 (11) She is the same as the king's beloved (named) Sarvakalā (literally, = one possessing all the arts), the daughter of the king of Kuntala, whom the Creator (Brahmā) has created with the aid of all (his) arts.

So let the king honour the Spring Festival in her company. Also let us both get ready to do the next thing needed.

15. With this, both of them depart : (So ends) the Āmukha (or the Prologue).

Then enters the king wearing a delightful dress (suitable) for the Spring Festival, in the company of Vidūshaka, and (also) the queen, in the company of her maid-companion.

15-16. *Queen* : Offering (a twig with) blossom of mango-tree. Smiling with graceful gestures : My lord ! Have this young blossom !

16 (12) The first *phalikā* (blossom) (of the mango-tree) is (quite) fascinating on account of a good many notes of the cuckoo (singing on its twigs)—as if it were the songstress employed by me in your celebration (i.e., in the celebration of your Festival).

King : Out of respect and with delight : Catching hold of hers with both the hands : Oh Queen !

(13) This off-shoot of the mango-tree, which is being offered by you and which is the arrow of the god of love (literally 'the flower-armed one'), is being accepted by me as a mark of submission to your commands.

16–17 (14) Oh soft-limbed one ! You have (quite) aptly called the flower (of the mango tree) '*phalikā*' ('the young blossom'); for (that) flower itself is, indeed, a '*phala*' (= fruit) bestowed by you in (your) pleasure (i.e., it is the fruit of your pleasure or kindness)[1].

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1. The etymological connection between the words for blossom (phalikā) and fruit (phala) are advantageously exploited for a pun, in this.

Vidūshaka : Wincingly : Oh the wonder ! Luckily the Kusuma-Mañjarī (=1. the blossom of the flowers; 2. Pārijāta-Mañjarī) has fallen into your hand as a *phala* (fruit).

King : With a feeling of longing : To himself :

(15) This friend alludes covertly to my beloved, Vijayaśrī who has a fascinating form, and who, as a goddess incarnate of the new (flowery) weapons of the victorious Madana (the Indian god of love, with the weapons of flowers), had fallen upon my heart in the battle-field.

Moreover,

(16) she, who, like the lunar crescent of the Śarad season (the month of Āśvina and Kārttika), sprayed my body—that had the glamour of valour of the exertion[2] (or the rough and tumble) of the battle—with the nectar (in the form) of the splendour of her beauty, had wobbled on to my chest with her frame quivering with (the emotion of deep) love.

The Bards : Inside the curtain :

(17) Even Sun-god, accompanied by Ushas (Dawn or the divinity of the splendour of the morning) sporting on account of your (Spring) Festival, is scattering the vermilion (in the form) of the morning light in the face of the ladies (in the form) of the quarters.

(18) Your people have been dallying with the same vermilion, I conceive, as was taken off the fore-head of the Gūrjara damsels[3] (when they lost their husbands).

(19) (Madana, the god of love) having uneven arrows,[4] turned (Śiva) his enemy into (Ardha-nārīśvara) a Herma-

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1. Or Pārijāta-Mañjarī.

2. *Ḍāmara* : An exact equivalent of this in Marāṭhī is *Dhāṁdhūṁ* : but such a one is difficult to find in English.

3. It has been customary in India to take the vermilion-marks off the forehead, when the husband of a lady dies. Here the suggestion is regarding the killing of the Gurjara warriors by the king Arjunavarman in the Pavagarh battle-field.

4. This refers, *inter alia,* to the odd number of arrows (i.e.. five rrows) of Madana; also his arrows are characterised as being rough, and herefore, inferior to the king's own.

phroditic form : (But) oh Arjunavarman ! (you excel him with your even arrows, as) you have turned your enemies into (mere) ladies !

Vidūshaka : Listening to the sweet hubbub : Looking at the curtain : Friend ! Do see the merry sports of the town-folk.

King : Handing over the blossom of the mango tree to Vidūshaka— Looking (at the sports) with curiosity : Oh the extacy of it, my friend ! Addressing the queen Oh queen !

(20) Look at it ! At some places the vermilion flies sky-high with the peals of reverberating laughter; at others (it is) quantities of musk-powder, and at (still) others (it is) the whiff of the powder of the sandal-wood. With the showers of the waters of the *keśara* (or *kuṁkuma*) thrown up high from the outlets of the syringes, the Spring Festival, that has been started by the town-folk at will in numerous ways, has now become tumultuous.
Again,

(21) the ladies of the town, with their bodies made charming by flowery ornaments, now wearing at pleasure at their foreheads streaks of vermilion, that have turned their hair reddish, and dancing in an introxicating and faltering manner, so as to cause a confusion in the lilt (of the music), look smilingly at the faces of their lovers, the drummers in sports.

Queen : Picking up her ears . In a sprightly manner ! : My lord ! Also listen to this--the Hindolaka[1] that is so pleasant (to hear) at (this) season.

King : It is indeed so, my love !

(22) Here in the lower octavo, there is a stress, with the *padas* (notes) restrained by the placement of the parts; (in the middle octavo ?) it is bereft of the second and sixth notes : (This song-type or *Rāga*) called *Hindola*, which bears (even) the fourth note in the higher octavo, delights

1. This is a Rāga (a "Mode of Songs"), now called Deśī Hindolaka.

(one),(and) it bears wonderfully pleasant vibrations in the fifth and seventh notes.[1]

Vidūshaka : I, too, could recognize it, friend! It is the same *Hindolaka* (*Rāga*), with which the ladies sport during the *Hindolaka-chaturthi* (the fourth day of the bright fortnight of the month of Śrāvaṇa).

King : Smiling : Sarcastically : You are, indeed, an expert in the Ragas (Modes of music) of the villages.

Vidūshaka : With pride : How should I have not known music? When my Brāhmaṇī (wife of the Brāhmaṇa caste) sings auspicious songs, with her mouth wide open and beautiful-looking on account of the many fearful teeth, then I just wish to die,even as does a deer,captured by the fort-lizard (Gorigeya).[2]

: At this, all except Vidūshaka laugh :

King : Smiling : By that, my friend, you have really become an expert.

Kanakalekhā : Hands over a handful of vermilion, hidden under (the cover of) the ends (of her saree) to the Queen.

Queen : Taking it in her hand, smiling : throws up the handful of vermilion, to besmear the head of the King.

King : Bowing down, smiling :

(23) Here is my head bowed down (for you) to besmear (it) with vermilion. This is also the salute to indicate the dissent.

Queen : With graceful movement and smile : Hands over the vermilion (back) to the maid-companion.

Kanakalekhā and *Vidūshaka :* throw up vermilion towards each other.

Vidūshaka : Handing over the powder of musk (to the King) : Oh friend! You also may smear up the queen!

Queen : Puts off the jingling chain from her beautiful feet and moves away (unnoticed).

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1. This is only a tentative translation. I do not claim to have any knowledge of either western music or Indian music. Nor could I get any help in this.

* Goha (Hindī), Ghorpaḍ (Maraṭhī), Gaurigeya or Godhaputra (Sanskrit).

2. Iguana. See Appendix C.

King :

(24) Oh queen ! Who will besmirch your face, that is so fascinating and that is effusing fragrance, again with the musk-powder,—when taking it to be a smiling lotus,bees, having the colour of polished *Indranīla* stone, sit upon it, and create, as it were, an imitation ornament (*Śṛiṇgāra*) (in the form) of a female alligator, made (as though) of musk-powder (itself).[1]

Approaching (the queen), taking the (drops of) perspiration off her fore-head : Be at ease ! Take a little rest. For now,

(25) the southern wind (lit., the wind of the hill of the sandal-wood, i.e., the Nilgiris) blows,—bringing (with it) (droplets of) tears of joy, that have come out of the shutting eyes of the musk deer, that got wet at the soft touch of the horns of the female deer, meeting him with an ardent pining for copulation; and dextrously removing the perspiration due to exertion in the sports of love, in which were engaged the wives of the Kinnaras (heavenly musicians), that were seated in the solitude of music (? or seated, singing, in solitude).

Vidūshaka : If you, oh friend, marry me to this slave girl Kanakalekhā, I, too, shall honour the Spring Festival, like you, in the company of the gentlemen and the ladies.

King and *Queen :* (both) smile.

Kanakalekhā : Sniffs at it, twisting her nose !

Queen : Recollecting : My lord ! I have been reminded by the word 'marrying.' I have to marry the creeper of Mādhavī to the Mango tree. You both are invited for the occasion. So I shall now go to the garden, for carrying out the preparations.

King : As Your Majesty desires !

With this, the queen exits, with her maid-companion.

King : Where is that one, with the new blossom, the *Pārijāta-Mañjarī* (the blossom of the Parijata-tree) nay, nay, I am forgetting—the *Sahakāra-Mañjarī* (the blossom of the mango tree)?

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1. See Sanskrit Commentary.

Vidūshaka : Smiling : No, friend ! Not at all forgetting ! It is, indeed, remembering it too well ! With this, he hands over the blossom of the mongo-tree (to the king)

King : Taking (it) up . Pitifully, to himself.

(26) Seeing this young blossom of the mango-tree (Chūta-Mañjarī), I become reminded in my heart of the new mistress of my life, (who has also) faded due to separation (from me).

So, lost in thought, (the king) looks (about) vacantly.

Vidūshaka : Though occupied by Pārijāta-Mañjarī, your heart is, I think, really vacant.

King : What can I say, friend!

(27) The **damsel**, whose rise (i.e., coming in, in my heart) is, indeed, praiseworthy and who makes directly felt the pearless prowess of the victorious Madana, has occupied in my heart, that is (quite) vacant, that is full of enveloping darkness of fresh separation, and that bears deep love (reddish like the evening),–like the **crescent moon**, whose rise (in the sky) is to be praised (by the people) and which (too) makes directly felt the pearless prowess of the victorious Madana, which occupies (a place) in the sky that is a (complete) vacuum, that is full of enveloping darkness (like that of separation), and that bears a deep (reddish) colour.

Inside the curtain : Let the noon be pleasant to the Lord !

(28) The *vadanas* (1. faces; 2. mouths) of the lovely damsels of your enemies, living in the forests, being thirsty, have (at this moment) entered the pearls of the garlands (on their breasts) in the form of reflections (i.e. they are now reflected in the garlands) as it were, for quenching the thirst (i.e., in short, the sun is now right on our head).

Vidūshaka : Oh friend !

(29) These rulers of the earth, who were conquered by the king, whose pangs of separation were quenched (by him) at the advent of the Spring season (at this Victory Spring Festival celebrations) by handing over all of a sudden the inmates of their harems, bow down to the feet of the king and taking to *daṇḍa-patti* (army) and

chhattra (i e., receiving back all the due honour, including the royal insignia and army too), repair to their (respective) homes.

So why stay here? Come along! Let us go to the pleasance of the Hill of Dhārā.

King : Heartening up and with longing! As you please, friend:

So (they both) exit. So ends the First Act, called Spring Festival.

ACT II

Prosperity (to all).

Kusumākara : Entering

(30) With (the presence of) the Queen Sarvakalā, with the (southern) breezes from the Malaya Hill, with the festival of the union of the Mango tree and the Atimuktā creeper, and (above all) with the lilts of the soft auspicious songs of the courtesans, the Hill of Dhārā (now) spreads an indescribable (air of) gaity (all around).

And today,

(31) the **courtesans** (comparable to the creepers), twisting around with frowning eyebrows, throw around their arms in a way so as to produce the twang of the bracelets of the hands that quiver (like twigs):—(arms) that resemble the leaves (of the creepers) and that are thrilled by the buds (of the garlands they wear),—(arms) that have forcibly drawn off the hair and the dresses (aṁśukas) of the pimps (*viṭapins*), who are young and are maddened (as it were) with the breezes of the Malaya Hill, who are resplendant with (their) smiles, and who are joking aptly as per (or in conformity with) their relationship, (the **creepers**) that twist around with their breakings (*bhaṅga*) and throw around (the trees) (their) armlike leaves, that have the rays (*aṁśukas*) drawn out through them like hair of the trees (*viṭapıns*), tossed about by the breezes of the Malaya Hill, and possessing the beauty of smiles.

Only dear little Pārijāta-Mañjarī, who is languishing, having (longing) sighs for meeting the king, afflicts (the recesses of) my mind. For she,

(32) with her mind and eyes, troubled by the sight of separation of the (male and female) Chakravāka birds in the evening,and (consequently) much depressed, asks why these birds do not swiftly fly and meet (each other); and indeed, (she) makes her friend forget the trend of conversation,on account of (excessive) compassion, when she goes on nodding vacant assents, with her breasts heaving up and down, at the tales of Sītā and Rāma (the heroine and the hero of the Rāmāyaṇa).

Or rather,

(33) (even) when the creepers ward off, as it were, by their hands (in the form) of leaves, the light of the moon, the slim one becomes much perplexed on account of the great worry (it brings to her mind).

Looking at the curtain:

How (now)! (Here) comes my lady-love Vasantalīlā.

With affection and respect.

Oh love ! I am here. Come along this way !

Viewing (her) carefully.

Now, indeed,

(34) downcast and walking lowly, (my love), who is writing in the air with her hand below, with her arms drooping down straight, is undoubtedly engrossed in the anxiety about her (i.e., Pārijāta-mañjarī).

Then enters Vasantalīlā as described.

Kusumākara : Drawing near : My love ! How is dear little Pārijāta-mañjarī ?

Vasantalīlā :

(35) After having discerned internally that her heart, which is full of love and is pining with heaps of heaving sighs, arising out of the realisation of the inaccessibility of her lover (the king), the damsel with the (comely) gait of the elephant (i.e., the beautiful damsel), with her head downcast in anxiety, bears the cluster of th: shine of her coral-like lips on the high eminence of her globular breasts.

Kusumākara : With feelings of compassion, anxiety and affection : Oh love ! Then, why have you come (here), leaving alone the dear little thing ?

Vasantalīlā : (Only) with a view to get the news about the arrival of the king (i.e., to know where the king is coming).

Kusumākara : Good idea, my love, since, the Learned one (i.e., the Royal Jester), the king's friend in jests, has, indeed informed me that today the king would come to the pleasance of the Hill of Dhārā, with the excuse of witnessing the beginning of the marriage-celebration of the Mādhavī (or Atimuktā) creeper and the Mango tree, and that, he would, no doubt, honour the beloved (Pārijātamañjarī) who became his companion in the kshaṇa (festival or opportune moment) of (or provided by) the end of the battle.

Vasantalīlā : Takes heart.

Kusumākara : Oh love ! I am also told

(36) that His Majesty, due to the anxious state of his mind accords his assent to whatever is uttered, without understanding even the meaning (thereof), vacantly nodding his head.

However,

(37)[1] the king (Rājā) does not honour duly his *Chakora*-like servants with (or denoting) (his) pleasure (*prasāda-vibhavaiḥ*), nor does he instil the high spiritedness into (the people of) the globe of the earth (*ku-valaya*) or in the captain of the army (*vāhinīs*). Having gone a little pale, the king, though accompanied by the Queen Sarvakalā (*Sarvakalāśritaḥ*), longs for the new love alone, who gave (him) the festival (*kshaṇa-dā*), during the (period of) separation of the whole day :

even as the moon (Rājā) does not honour his servants, the *Chakora*-birds, nor does it put the radiance (*ullāsa*) in the night-lotus (*kuvalaya*), nor buoyance (*ullāsa*) in the lord of the rivers (*vāhinīs*), (i.e., the ocean) : The Moon

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1. The epithets in this verse are to be taken with reference to both the King and the Moon. The resultant literal translation would be too complicated to be easily intelligible. It is, therefore, straightened out here.

(Rājā), that has gone a little pale, although equipped with all the (sixteen) *kalās* (*sarva-kalāśritaḥ*), wishes for the same new lovely night (*kshaṇadā*), during the day-long separation.

So, with (the narration of) these happenings, you may request the dear little Pārijāta-mañjarī to take heart at the fact that the king is so much grieved (on account of herself).

For,

(38) during (the period of) separation, one, indeed, derives pleasure at (hearing) the grief of the partner, and derives pain at the (hearing of the) gaity of that party : Such is the crooked way of love !

Vasantalīlā : Even as the dearest one commands !

Kusumākara : I, too, shall now repair to the King, who is accompanied by the Learned one (= the Jester), in order to intimate to him regarding this favourable (turn of) events (viz., of Pārijāta-mañjarī, feeling a longing for the King, etc.)[1]

So saying, both of them exit : (So ends) the Prologue. (*Vishkambhaka*)[1].

Then enter the King and the Jester.

King : Viewing the garden all around.

Oh friend !

(39) I guess that these trees, that now (appear to) have lengthened by way of delightful, soft shades, are by her (i.e. Pārijāta-mañjarī's) face overpowered, with her own clear lights : that due to the sprouting up of the flowers, they carry a fragrance that arises out of the *saṁskāras* (influence or cultivation of virtues) (of hers); and that they loudly invite the hosts of the bees, ready to pounce (upon them, due to their fragrance).

Jester : Your guess is quite correct. For (after all) the Moon is the King of the sylvan world : (i.e., Pārijāta–

1. *Vishkambhaka* is a kind of a Prologue in which minor *dramatis personæ* engage themselves in conversation, either in Sanskrit alone, or in Sanskrit and Prakrit.

mañjarī is rather partial towards the King, and so obliges his subjects in that way).[1]

King : Indicating the throbbing of the right eye : (he) betrays his longing together with the expectation (of its fulfilment). Behind the curtain resounds the auspicious sound of music.

King : Listening : Oh friend !

(40) Having arisen out of the middle notes and touching the high (pitch), the *octavo* becomes (quite) delightful, ascending as it does with the (very) breath as it were,–that is troubled by the throbbing of the expansive breasts (of the courtesans), that know the *Yatis* (=1. musical *hiatus*; 2 *Munis* or sages). By these courtesans is now being sung, as auspicious music for the Mādhavī (Atimuktā) creeper, this composition, arising out of the *grāmas* (=1.a harmonious group of notes; 2. villages),and led into *Nāgaratva* (=1. dilettantism; debonair's behaviour; 2. civilised life; citizen's mode of life), by means of charming indications (or characteristics).

So, come along ! Let us both approach Her Majesty !
So saying, the two go about.

Jester : Oh friend ! With the note of the cooing of the swans is mixed up (*karambita*) the unintelligible jingling of the anklets; and with the delectable odour of the camphor, made a little hot, is mixed up the fragrance of the flowers that are squeezed : As this jingling and the fragrance are drawing nearer, (one sees) the Queen, getting up – served by the courtesans : (The latter are) vieing to meet her first, with their breasts (*stanāhamprathamikā*), with their beautiful feet faltering due to the weight of (their) expansive hips and thighs : They are so charming, because they wear the garlands of vernal flowers, dangling (on their breasts) due to the southern breezes : And they exude the fragrance of the betel-leaves they have eaten with the soft breath, that emanates (from their mouths),

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2. A rather far-fetched idea, difficult to follow or appreciate : Since *Rājā* refers to both the King and the Moon, the Jester wishes to imply that Pārijāta-mañjarī is partial to all the subjects of Rājā (i.e., himself too).

3. This can hardly be justified grammatically. See below. fn. on p. 18

due to the exertion, caused by bearing the burden of the heavy globes of the breasts.

Then enters the Queen as described.

Jester : Oh friend ! Look out here too ! Since this Kusumākara is gesticulating to me, there is no doubt that he will introduce here (in our presence) Pārijāta-mañjarī, along with Vasantalīlā.

King : Looking out and taking courage to a degree.[1]

(42) The bird (in the form) of my heart, withered by the forest-fire (in the form) of separation (from the beloved) darts towards the same (ladylove, who is a veritable) fountain of the nectar of beauty.

Then enter, as hidden behind a tree, Pārijāta-mañjarī and Vasantalīlā.

Queen : Approaching and seeing the King, she smiles at him to indicate her regard.

Jester : With amazement. Oh ! a veritable calamity it is !

(43) Oh the wonder, that the Mango-tree is blessed with the flowers of Champaka, the Champaka tree (is blessed) with the Pāṭala-flowers, (and) the Bakula tree with the flowers of the Śirīsha plant.

King : Smiling. Fie upon the fool (that you are) ! It is no calamity ! It is only an illustration in the Dendrological Science, called "Novel Experimentation", that the Queen has demonstrated (for our benefit), – by way of teaching (an example to us).[2]

Kanakalekhā : Laughing. My lord ! He (the jester) is called "Vidagdha" (= the Learned), not because of his

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1. The original phrase should have been : किंञ्चिच्चाश्वस्य । This would show, along with other instances, that the great poet was not quite careful regarding the syntax, as well as other aspects of grammar. This is brought out by such expressions as : स्तनाहंप्रथमिका (in the previous footnote) and सानप्राथसकल्पिका (vide line 67 of the text, and our Sanskrit commentary on the same).

2. i.e., by way of illustration. Another meaning is that she is setting an example for us to follow: how to make one lady-love yield the fruit of the pleasures of the other, i.e., how to induce the Queen to hand over Pārijāta-mañjarī.

knowledge, but, indeed, because of his (intelligence) being completely burnt out (*dagdha*)!

At this, everybody laughs.

Heroine (=*Pārijāta-mañjarī*): Looking at the King with covetous glances. Aside: Madam, I am, indeed, interested (to learn of this novelty) in making one (type of) tree yield the flowers of another (type of) tree.

Vasantalīlā: Dear child! The King himself will be teaching you that art.

Heroine: Breathing out hot: With apprehension and to hereself. Where do I have the luck to that extent?

Queen: Darling! Here is the (newly-wedded) couple of the Mādhavī (Atimuktā) creeper and the Mango tree!

King: Oh Queen! It is a good sight!

(44) This indescribable glory (Lakshmī) of the wedding of the Mādhavī creeper and the Mango tree, that grace the Eastern quarter, gladdens (the hearts) all the more. Moreover,

(45) blessed, indeed, is the handsome youth (of) the Mango tree, who, (as) a lover, impelled by the to-and-fro movement of the breezes of (the month of) Chaitra, longs to climb to his beloved (the creeper), resting on his left.[2] (Blessed is) also this young creeper, the betrothed one[3] getting often low, and turning away in the face of (the lover's) pressing request, does not countenance (even) the idea of boldness (of the lover) (i.e., she is too coy to submit:to the bold demands of her lover).

Vasantalīlā: To the Hiroine: Exactly like this, the raw girls (= Mugdhāḥ) like you, (though) deeply longing when far off (from their lovers), turn away their faces (from them) when (they are) near their lovers.

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1. As you will become his wife, you will also become his "priya-śiśyā" (dear pupil). Also, he will be the teacher, who will make the Queen hand you over to him.

2. *Vāmāṅga-viśrambhiṇī* virtually means a *vāmāṅgī* or wife, though it may be roughly translated somewhat literally in English as above.

3. *Ardha-suvāsinī* may be literally translated as 'a half-married one'. Here there is obviously an oblique reference to Pārijāta-mañjarī.

Herione : Smiling a little, as though with a frown : You just go on talking whatever you will ! I only stated that I am, indeed, interested (in learning the art) in making one (type of) tree yield the flowers of another (type of) tree !

Vasantalīlā : To herself : While the Queen is standing with her face towards the North, infatuated with love, and pointing out to the couple of Atimuktā creeper and the Mango tree for (the benefit of) (her) husband (the King), (who is) standing with his face towards the West, I shall for a moment reveal Pārijāta-mañjarī in such a way that the King shall see her reflected in one of the ornaments of the Queen.

So, moving aside the leaves of the tree, she reveals the Heroine.

King : Seeing the Heroine reflected in the Tāṭaṅka (an ear-ornament) of the Queen. : With (a feeling of) delight, but suppressing his feeling: To himself.

Oh !(Our) heart's desires have obtained (their objective) ! Since my (new) lady-love,[1] who was the new Abhisārikā[2] at the rendezvous (*saṅketa*) of the battle-field, (that was) difficult of approach due to the utter darkness (in the form) of the dust raised by the armies (at Pāvāgarh), has now become visible in the mirror of the Tāṭaṅka[3] of my first ladylove.[4]

With curiosity and surprise.

No doubt, she is, to our west, hidden behind the tree, and she is frowning with a smile, having been tickled at heart, by some words of spicy allusion (made) by Vasantalīlā.

(46) The slender damsel (*Pārijāta-mañjarī*) offers the taste of the nectar (*sudhā-charvaṇām*) to my eyes, with (her) face,—resembling the moon (i.e., the nectar-rayed one, *sudhāṁśu*)—which is dimmed by (some) recent purturbation (of the spirit), which has the growing splendour due

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1 & 4 Literally, the mistress of my heart.

2. *Abhisārikā* is a lady, who out of love, goes out to meet her lover at the rendezvous, i.e. keeps 'date'.

3. A kind of big, flat ear-ornament, with a highly polished surface, when made in semi-precious stone or crystal. It is to be seen in the ears of a number of female figures, depicted or sculptured in about the 9th to 12th century A D.

to the vacillation (of her mind), which has long,[1] lingering eyes, which is adorned by the smile emanating from the bud-like lips, which is decked by (those) excellent eye-brows, that dance (as it were) in acting due to tender (feelings of) jealousy.[2]

With (feelings of) compassion and love.

(47) She has herself become the emissary (conveying the message of love), in the form of (her) reflection (in the Tāṭaṅka of the Queen); and with her extremely emaciated (literally, weak) limbs, she narrates (to me) as to her pitiable plight due to (her) separation (from me).

With this, holding the ear tenderly with the fingers, (the King) looks at (it) with a romantic attitude.

Queen : Shows a feeling of pleasure at the touch (of the King) with a thrill and (begins) looking down with coyness.

Vasantalīlā : Observing the reflection of the Heroine in the Tāṭaṅka of the Queen, and guessing, from the King's actions, his mind. Aside (to Pārijāta-mañjarī) with meaningful glances.

Dear child! look at the beauty of the Tāṭaṅka (ear-ornament) of the Queen,—which the King has been (closely) viewing with an intent eye, guarding his feelings (at the same time).

Heroine: Observing her (own) reflection in the Tāṭaṅka of the Queen, as well as the King: With feelings of doubt and hope : To herself.

Dear me! Is it that the King is viewing my reflection? Or is it (only) the *Tāṭaṅka* (ear-ornament) of the Queen (that he is viewing)? Indeed, (I feel as if) I am being swung (to and fro) between the nectar and the poison.

(So saying) she expresses worry (by her face and gestures).

Vasantalīlā : Ascertaining (or discerning) the Heroine's feeling.

Dear child ! Don't take it otherwise.

(48) The King is viewing you, reflected in the Tāṭaṅka of the Queen, as if you were its presiding deity, (but at the same time, he is) concealing (his) feelings of apprehension and of love (for you).

So saying, she again conceals the Heroine behind the leaves (of the tree).

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1. Literally, going as far as the ears.
2. Literally, that are actors (engaged) in acting due to tender jealousy.

King : Looking with puzzled eyes (and) with (his) sorrow concealed.

Vasantalīlā : Dear child : Look at (it), look at (it).

(49) The sight of the eyes of the Lord, that are unable to see your reflection in the *Tāṭaṅka*, has become vacant and disturbed, as if it has forgotten the place where a treasure lay concealed.

King : Looks behind with (a feeling of) excitement. To himself, with delight.

(50) The same wonderful, smiling face of the beautiful damsel,—which (serves as) the nectar dripping moonlight to the (night-lotus-like) eyes, that have withered in (or due to) the Sun-light of separation and which had obscured the faces of the Apsarases (heavenly damsels) (that have gathered) in the heaven, (for) attending the festival (in the form) of the sight of the fight, (in the same way) as the Moon obscures the day lotuses,—was seen (by me) here again.

Heroine: Seeing the King, through the corner of (her) eyes (i.e., bashfully) in a flurry,—(and) wishing to turn away from his sight due to bashfulness, (she) moves around.

Vasantalīlā : Stops her.

King : Viewing (the heroine) covetously, (says) to himself :

(51) (Each of her) two breasts, though exhaling, is still prone to dispute (—one breast with the other) as to (its respective) boundary : Her gait, though slow, is touching (enough) due to (its) sportful grace (līlā), and is, indeed, without a parallel, due to the excellence of her buttocks. The long pair of eyes are, no doubt, marked by the inimitable (*kiñchit*) play (literally, dance) of the (two) eye-brows. (In all this), it is only the auspicious (youthful) age of hers, in which the waist slims, is victorious.

The (Queen's) Companion and the Jester : Knowing the facts relating to the King and the Heroine, look vincingly at each other.

King : Collecting himself, and with fear : Again looks at the Tāṭaṅka in the same manner. Reflecting, and with (a feeling of) endearment. Alas !

(52) The beloved one (i.e., the Queen), not having realised the offence (committed by me against her), holds endearingly the *Tāṭaṅka* (ear-ornament)—(that is) embraced by my sight—motionless even now, (only with a view) to please me.

Queen : Enacting loss of spirits, with the throbbing of (her) right eye, looks up at the face of her companion. With (a sense of) disgust (and) understanding her action, (she says) to herself with jealousy and guessingly.

How now ! Oh ! this wretch has a ruffled up sight, as if facing up (some) incompatibility.

Brooding, to herself

(53) My Lord appears to have a mind, pleasing on account of good intentions and affections : On the other hand, this throbbing right eye of mine as it were speaks of an event of sorrow (*asukha*).

Kanakalekhā : Looks at the Queen, puzzled and with a smile.

Queen : Gesticulating with a feeling of being interested.

Oh friend ! What makes you smile ?

Kanakalekhā : Puzzled, stops smiling (literally, stands composed).

King : Aside : To the Jester :

Oh friend ! I fear, this bastard girl, though warded off for a long time, by (means of) gifts and honours, will now reveal the whole thing (i.e., all our secrets).

Jester : No doubt (she will).

King : Tries to win Kanakalekhā over, by (making) signs with (his) eyes.

Queen : Having understood the signs, made by the King, and chastising him with (her) frowning eyebrows, takes hold of Kanakalekhā by the arms, and disdainfully strutting off, exits.

Heroine : Having seen the activities of everybody, with a feeling of despondence, in a soliloquy : To the King.

(54) I, who was smiling (i.e., was gladdend) to see you for a moment, like the Moon (appearing) through the cloud, am now disheartened again, on your getting out of sight, just as does the Chakorī (that is gladdened at the sight of the Moon and is disheartened at his being overclouded).

Expressly :

Oh (dear) lady ! The King will, no doubt, go (after her) to please the Queen. So come (away) ! Let us get along.

So saying, the two exit.

King : Looking behind hopefully, and not seeing the Herione, (says) to the Jester, in a puzzled mood :

Oh friend ! You have seen what has taken place !

(55) That beloved Vijayaśrī (Pārijāta-mañjarī) herself, on account of whom the Queen Sarvakalā turned away from (*literally*, became averse to) me, has (now) gone out of sight. What should be done now ?

Jester : Whether one is killed or eaten, it is just the same thing. A guilt is after all a guilt, whether it is a small one or a big one. So (now) you should pay homage to the esteemed Pārijāta-mañjarī.

King : With (the expression of) passionate desire (or longing).

Oh friend, I'll do likewise.

So saying, he struts about (in the garden).

Jester : Oh friend ! Look at this 'Emerald Pavilion' having the same (green) hue as the horses of the chariot of the Sun have.

King : Indicating the throbbing of the right hand : With (the expression of) hope.

Oh friend ! You have pointed it out correctly !

(56) This Pavilion of emerald slabs, (lying) ahead, which is (so) soft to the eyes, (and which is) lovely on account of (beautiful, blue) colour of the neck of the beloved of Pārvatī (i.e., Śiva), attracts the mind. The rows (*literally*, the garland) of the bees, which are hidden in it by means of the effulgence of (*literally*, of the leaves of) (its) rays, make themselves known only on account of the pleasant humming.

So saying, (he) struts about.

King :

(57) 'The twin breasts of the lady with quick glances are full of (feelings of) heart and (are) raised high in right proportions : Unconquered (by each other), to do away

with their blemish (of not conquering each other), while they trespass (each other's) sphere, the two (breasts) started their dispute in the matter of the beginning of the fresh design of leafy decoration (*patra-bhaṅga*) to be painted (on each breast): (i.e., nobody knows, where to begin such decoration, in the case of either of the two expansive breasts): The group of the three *valis*[1] (or grooves on the stomach), due to the lack of sagacity (or capacity to decide the limits of their respective spheres), assumed neutrality (with the result that it) stayed (always) below (the two breasts) (i.e., it came to be ranked below the two contenders, whereas the natural position of the judge should have been above the two contenders).

So saying, (he) struts about, approaches and sees the Heroine, with joyful tears and with abetted breath.

(58) Having used (her) friend's lap as a pillow, and having had the lotus (in the form) of the bed faded,[2] his beloved of mine stays in the Yoga-nidrā (the Yogic sleep) of separation.

Be that (as it may). I shall look her up (now).

Then enters the Heroine as described together with (literally, and) (her) companion.

King: To himself. Oh wonderful!

(59) When the dense darkness is drunk by the moon-light of her face, these remaining rays of Indra-nīla jewels (also) become praiseworthy!

With compassion and wonder.

(60) This slender girl, (who is) reflected in the ground made up of emerald, is as it were enjoying the bed inside water, due to (her having been troubled by) the heat (of separation from me).

Vasantalīlā: With compassion: (Sings) in the air,

CHHANDAS (= Musical composition).

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1. The presence of three lines or grooves on the stomach of a lady is reckoned to be a sign of beauty, in Sanskrit literature.
2. Evidently she is compared to Kamalāsanā or Lakshmī.

(61) With this lady-love, with the slender waist (alternately, with lovely string with slender middle), oh god of love, (literally, oh dolphin-bannered one), you (indeed) become victorious. (However), making her nirjīva (1. without life; 2. without string), what would you indeed be?

Heroine : Looking at Vasantalīlā, with bedewed eyes and with a quivering voice ;

Oh my lady!

(62) Seeing the King (rājā) even in the company of Sarvakalā, and taking him easy to be obtained, due to his good nature, (now, even without Sarvakalā), finding him difficult to be obtained, I burn: just as seeing the moon (rājā) even as equipped with all the (sixteen) kalās, and with the easy attainment, the creeper again finds it difficult of attainment.

King : Gathering the flowers, approaching (her) stealthily, strikes at the Heroine (with them) one by one.

Heroine : With flurry and excitement, looking at the King : Oh fie (upon me). This Cupid (literally, Flower-armed one) has been striking at me, the unlucky one, in person. So, my lady, (please) save me, (please) save me.

So saying, while trying to clasp Vasantalīlā (she) gets into a swoon.

King : Approaching (her) hurriedly.

Oh (my) darling Pārijāta-mañjarī ! Please do talk (literally, please give response to me).

So saying, (he) gesticulates touching the heart of the Heroine, with compassion.

Vasantalīlā : Seeing the King, (and) fanning the Heroine fondlingly and with compassion.

Dear girl! (Please) take heart! (Please) take heart! He is, indeed, not the flower-armed one, but only your own heart's darling, the King himself.

The Heroine gains consciousness.

King : Viewing (her) carefully and feeling assured :

(63) That the two eyes (of hers) have beautiful eyelids, drowsy and just lately opened up, that the face (of hers) is obtaining pleasantness (*literally*, clarity), due to the

thrill (felt on account of) obtaining the familiar touch (of my hands): Consequently, it is that (i.e., all these would prove how) this lovely damsel became the binding force (*literally*, chain) of my life, during the (days of) separation (from her) (i.e., but for this binding force, I would have died due to separation from her).

Heroine : Recognizing the King, (and) getting up in a hurry (she) composes herself. Giving out the breath (arising out) of assurance, looking at Vasantlila : (Says) aside (to her) : Oh, my lady. What avails this sort of pressing the request repeatedly, in the case of a person, who, though very dear (to me), is (only) a dependent. Let us go away.

So saying, looking with (meaningful) glances at the King, with bashfulness and (with an expression of) self-esteem, (she) turns (her) back and intends to go away.

King : Evincing interest. Holding (her by) the two hands (of hers), and viewing her . To himself.

(64) She has got up with a great difficulty, but the throbbing gait (of hers) only indicates her feelings for me : (Her) moon-like face has turned away (from me) due to being puzzled, but her eyes are with tears of endearment for me. (Her) limbs may move from me, but the rise of the hair on her (body) (due to joy) only indicates her partiality towards me : Indeed, here we have a clear depiction of the (reluctant) action of the beautiful damsel, in which she has been placing self-esteem above everything else (i.e., even above her love towards me).

Moreover,

(65) The droplets of the sweet sweat of the beautiful girl, that are mixed up with the marks of the lotuses on the bed, indeed, madden my limbs.

With excessive longing .

(66) (Her) quick movement in getting up was impeded by (her) expansive buttocks[1] : (Her) left hand, that assumes the role of the Chamberlain in guarding (the approach

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1. Actually, *jaghana* represents the foreparts, including the *pudenda* etc.

of) the front knot (of the Saree) (by warding off the male from there) has become quite lethargic (i.e., it does not now want to guard). The right hand ties (the knot of) the end of the blue garment on the expansive breasts : (Thus) this sportive dalliance of the beautiful dame is restive under the restraint of bashfulness [1].

Expressly (to the Heroine) :

(67) Oh lovely dame, with the face like the moon ! Leave aside your self esteem (and oblige me) with the favour of (your) glances, that make the smiling blue lotuses look poor (in comparison) : Also let you by your speech, that ripples with soft utterance, make the resonances of the *Vīṇās* (lyres) appear too wretched to be heard (or to be paid heed to)[2] .

So saying, (he) makes a bow (to Pārijāta-mañjarī) .

Herione : Pushing the King, with both of her hands, at the diadem and smiling, (she) moves aside.

Jester : Let not somebody of the Queen's paraphernalia drop down (all of a sudden) from somewhere : So, (you may please) reassure this noble Vijayaśrī by means of a close hug, quickly enough.[3]

King : (Closely) hugging (her) up, (and) showing an expression of delight, for a moment, (he says) to himself.

(68) Due to this opportunity of embracing (*literally*, touching) (Pārijāta-mañjarī), (my) limbs, having become quickly introvert, have melted like butter : (and) the mind has attained to the pleasant state of Unity (or communion with God).

Moreover,

(69) The breath exuded in assurance- of both of us-that is carrying the fragrance arising out of the sandal-paste mixed with the droplets of sweat, (adorning) the expanse of the breasts, on which the (small) hair is standing, out of excessive delight — that is cold on account of the novelty,

1. This is rather a free translation.

2. That is, please do talk, and so grace my ears with your soft and melodious utterances.

3. By this he is only suggesting that the King should make the best of the opportunity offered.

that it is mixed up with the vibrations (of the droplets) of tears of joy :— has drunk off the heat of both of us (that had been generated) due to our separation.

Thereafter enters Kanakalekhā, with the *Tāṭaṅka* in (her) hand.

Kanakalekhā : Worrying and in a hurry : It was in deference to His Majesty's orders, that Her Majesty has so far been deceived by me, and it was not because she is a (mere) woman, that she was (so) deceived. Today, however, the Queen found it out herself, after scrutiny. I have been only instrumental (in all this): Oh, the (wretched) necessity of (obeying) the order of one's master: For, by him, who had solicited (me) to deceive the Queen the same His Majesty shall I (now) chastise, on the order of Her Majesty.

Looking ahead : This is the (same) Emerald Pavilion: So saying (strutting about) (and) seeing the King : To herself. Oh wonder ! What a great faith the Queen has (or has been entertaining), while her beloved has been wandering astray, with the deer of his heart falling into the net of the fresh-hued love of another woman.

Approaching (the King) : Gesticulating (as if she has been) puzzled. Openly : Victory (be) with my Lord. Everybody becomes suspicious.

King : Hiding the Heroine behind the back (and) seeing the Tāṭaṅka in the hands of Kanakalekhā : To himself.

Oh ! We have been cleverly chastised by the Queen, by (this) exposure of (our) guilt, inasmuch as she has returned the Tāṭaṅka, wherein the frame of the beloved (i.e., Pārijāta-mañjarī) had lately been reflected !

Openly :

Oh good girl ! Today, indeed, the Queen has to be propitiated though (she has got) unnecessarily enraged ! With this (thought in our mind), we have spent the whole day here, no doubt, waiting for you : For, that task can be accomplished only through your aid.

Kanakalekhā : With a sarcastic smile. My Lord ! That our second Her Majesty, who stands (there) enraged, by

(your showing her discourtesy, in) turning (your) back (to her), will (herself) become your aid.

King : Smiling : Oh Kanakalekhā, both these tasks depend upon you (for their fulfilment,—viz., that of making the Queen more favourable towards us, and :making the beloved Pārijāta-mañjarī your second Her Majesty). So, what do you (want to) ask ?

Kanakalekhā : Hands over the Tāṭaṅka (to the King).

King : Taking (it from her) : To himself :

(70) This *Tāṭaṅka* :appears to me now doubly blessed : both as the ear-ornament of the Queen, and as the medium of reflection of (the body of) Jayaśrī (=Pārijāta-mañjarī).

Openly ! But what is the reason for returning the *Tāṭaṅka* ?

Kanakalekhā : The reason is this : Today, this *Tāṭaṅka* has become (indeed) too heavy, so that the Queen has worn another ear-ornament. Today, the whole day of the Lord has (easily) passed in the Pleasance, on the Hill of Dhārā, while dripping his maddened ears in the nectar of the tales of Vasantalīlā and the Learned one (Jester), and while acting like (or following the way of life of) the bee, (that is) absorbed in (enjoying the sweet) juice of Kusuma-mañjarī (i. the cluster of flowers; ii. Pārijāta–mañjarī), that is beautiful and charming due to (the advent of) the new *saubhāgya* (1. sylvain grace; 2. fortune of a married woman, in having a favourable husband. However, (wondering) as to how the night would be passed without her (i.e., the Queen), the Queen has sent (back) the Tāṭaṅka (to you) (to enable you) to remove the pangs of separation (from her).

Vasantalīlā and *Jester :* Frightened, look at each other.

King : To himself : Oh, What an exhibition of the skill in the usage of sarcastic remarks! Or else, as it is all with reference to Queen Sarvakalā, it is really quite natural. However,

(71) as the Queen is to be propitiated, I am to leave this lily-livered lady in (the fire of) separation. I have, indeed, turned (as one occupied) with my heart like iron. (Nay), even the Vajra (diamond) is much softer than my heart.

Inside the curtain.

(72) The Eastern Quarter has become sullen, due to darkness (that is) as black as the cuckoo, when the lover (viz.), the Lord of the lustres (i.e., the Sun) (has gone) for the appeasement of the other (i.e., Western) Quarter: which (Quarter), obtaining him (i.e. the Sun) as the lover, (who is) *doshāpalāpa-kshama* (able to hide a *dosha*, or guilt, or able to drive away *doshā* or night), with the *karas* (rays; 2. arms) engaged in embrace, will bear a smiling face due to the grace of prasāda (1. pleasantness; 2. favour).

Moreover,

(73) rendering the world, full of fragrance,—carried by the wind from the bud-like lamp, having refulgent rays,—and full of fresh (literally, breathing) air and bereft of (the sense of) fatigue, due to the breezes (that are mixed) with particles of camphor, the lovers, who have been warded off at the Lion-Gate, who have been reminded of the separation of their wives, are pining due to the tumult of the tiring and unending recitation (of your praise) by the *Bandins*[1] (bards).

Moreover,

(74) the moon, that is recognizable behind the eastern hill, due to the lamps of the moon-light in the forefront, that is known as Rājā (1. a king; 2. the shining moon) has been pining to serve you, oh the Sovereign of the Earth.

Heroine : To Vasantalīlā : With a piteous appearance :

Due to the fear of the Queen, Pārijāta-mañjarī (i.e., myself) should (henceforth) be avoided by you too! It is for this reason that I have been saying : What avails this sort of pressing the request repeatedly, in the case of a person, who, though very dear (to me), is (only) a dependent.

Vasantalīlā : Full of tears : Embraces the Heroine.

King : Touching the Heroine at the chin : Aside :

Oh dear ! Please do'nt take it otherwise ! I am just returning after attending the Court for a while.

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1. The text may here be as follows :—

"सिंहद्वारि निवारिताः स्ववनिताशृङ्गार(or विश्लेष)संस्मारिताः। क्लायत्संततबान्दि-पाठतुमुलं ताम्यन्ति शृङ्गारिणः ॥"

To Vasantalīlā : Oh my lady ! Having known our mind, you may now cajole her, until we return.

So saying, (he) struts about, with Vidūshaka and Kanakalekhā : Looking behind, with compassion : To himself :

Oh my darling, Pārijāta-mañjarī. You are being left by me in the mouth of *Kālarātri*, (1. a goddess of frightful appearance; 2. dark night), having frightful teeth, in the form of lunar rays that are sprouting up.

King : Painfully : To himself.

(75) The Architect of the love-making of all the world, Pushpa-ketu (viz., the god of love), has wonderfully written with his arrows—acting like the chisels—on the plank of the my heart, the praśasti (praise) of yours, in rows (of letters) marked out by the laying out of the simple virtues (of yours) : [*Or alternately*]

(I, the poet) Madana, (Pushpa-ketu) who am the architect of all sorts of (plays of) love-making, have written out this wonderful *praśasti* (bardic narration) of yours with the help of the chisels like the arrows, on the smoothened slab : which has the rows (of letters) marked out (on it) by laying out of the straightened strings.

So (saying, he) exits.

Heroine : With remorse and looking upwards (i.e. with face upturned).

How now ! This person, (who is) in the clutches of somebody else, has (now) gone out of sight !

To herself. So whatever the Queen is going to order (in my case) (i.e., to hang me or kill me by some other means), I, the poor wretch, shall myself accomplish (without her order).

So saying, (she) moves about, in a disgusted mood and in a puzzled manner.

Vasantalīlā : With interest (in her) : Surely, she is going to undertake something, quite inauspicious : So, at all stake I shall keep a watch on her.

So saying, all (of them) exit.

Thus ends the Second Act, called "The Mirror of the Tāṭaṅka !"

Auspiciousness (may befall everybody).

This praśasti (bardic narration) has been inscribed (on this stone-slab) by the Architect (called) Rāmadeva, (who is) a master-artist in fashioning images, and who is a son of Sīhāka.